

# *Textbook for Class IX*

**EDITOR**

**SANDIYA RANI SAHOO**

**राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्**  
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108, 109 Feet Road, Hindware  
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Nagdevan Trust Building (C.W.T. Campus)  
P.O. Nagar  
AHMEDABAD 380 014 24 PARGANAS 743 179

*Editorial* : M.G. Bhagat  
*Production* : Arun Chitkara  
Sanil Kumar

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LANGUAGE LEARNING is one of the most important components of school curriculum. A learner's emotional, social and cognitive development, to a large extent, depends on it. The *National Curriculum Framework for School Education-2000* highlights its role as an 'important instrument to develop among the learners desired attitudes and socially accepted values along with the inculcation of core life skills. Teaching English at this stage not only inculcates and further develops the four basic skills of listening, speaking, reading and writing in the learner but also seeks to promote communicative skills both in speech and writing and in formal and informal situations. Language learning activates the cognitive and affective faculties by stimulating the learners to think and use their imagination.

Based on the *National Curriculum Framework for School Education*, new syllabuses in English were designed and new instructional materials for different school stages have been developed. The new series of instructional materials entitled *Steps to English* for the secondary stage comprises a Textbook, a Supplementary Reader and a Workbook.

This textbook, the first in this series, is designed to impart basic language skills with reference to some important blocks of the language and essential communication skills. It also aims at developing study and reference skills; independent thinking and literary appreciation. This textbook provides examples of different genres like stories, plays, poems, autobiographies, humorous pieces, speeches and travelogues. One important feature of this book is that it contains writings about illustrious Indians and translations of poems and prose pieces written in regional languages.

The themes range from delineation of age-old problems of personality to discussion of contemporary issues like pride in being an Indian and India's rich cultural heritage. These variegated themes would motivate the learner to use English for purposes of communication and expression. The objectives are

realised through the multi-skill approach; variety of interactive tasks, project work, group and pair discussions, and peer interactions. These make the book learner-centred and activity-based.

I am specially grateful to Prof. (Miss) S.K. Ram, former Professor of English, NCERT for her support and valuable advice in the preparation of this book. I am also grateful to all the experts, teachers and members of the Review Workshop who contributed generously and gave their fullest help and cooperation in the development and finalisation of the manuscript of this book. It is hoped that the textbook would meet the academic needs of the students learning English in Class IX and make teaching and learning English an interesting experience. The Council will welcome teachers' and students' comments and suggestions on any aspect of this book to facilitate its improvement.

**J.S. RAJPUT**

*Director*

New Delhi  
February 2002

National Council of Educational  
Research and Training

**STEPS TO ENGLISH** is based on the new syllabus in English which was prepared as a follow-up of the *National Curriculum Framework for School Education-2000*. This textbook is for the students of Class IX who are in the ninth year of English. It comprises a Textbook for intensive study, a Workbook for further developing different language skills and a Supplementary Reader for extensive study and development of a taste for reading. These books aim at making the teaching and learning of English a stimulating exercise by presenting a variety of real-life situations. They also fulfill the functional (communicative), literary (aesthetic) and cultural (sociological) needs of the learner. The main objectives of teaching English at this stage are:

- i. To equip learners with communicative skills to enable them to perform different language functions.
- ii. To help them develop their cognitive and affective faculties.
- iii. To promote the skill of reading a text intelligently and imaginatively.
- iv. To enrich the learner's vocabulary (active and passive).

To keep learner's interest in every lesson alive, a rich variety of interactive tasks, project work, group and pair discussions and peer interactions have been incorporated. These are need-based and innovative. The course is learner-centred. The learner is also encouraged to think creatively through discussion questions given in each lesson.

1. The textbook is geared to the objectives of teaching English at the secondary stage. Grammar and usage; vocabulary enrichment; the development of four language skills along with study and reference skills and the inculcation of literary appreciation.
2. A conscious effort has been made to develop communicative skills. The functional aspects of language have been given due importance. Six communicative tasks have been given in the text to enable the student to use English to perform functions like making suggestions. There is a shift of emphasis from studying the textbook to learning the language and stress is on the ability to use the language in speech and in writing for academic purposes, at the work place and in the community in general.
3. An attempt has been made to expose the reader to good specimens of contemporary English. Most pieces, however, have been simplified and adapted to facilitate comprehension. Elements of wit and humour have been included through pieces like *If I Were You*, *How to Borrow Money*. The book provides a wide range of themes from the delineation of age-old problems of personality to discussion of contemporary issues like pride in being an Indian and a glimpse into India's rich and varied cultural heritage. All the ten core components have been taken care of. The book uses different genres like stories, one-act plays, poems, autobiographies, interviews, humorous pieces, speeches and travelogues. This book will not only enable the learners to gather information but will also make them aware of the happenings in India and round the world. This will also make them sensitive human beings and will inculcate values like peaceful coexistence, social cohesion and national integration.
4. There are quite a few pieces by Indian authors which present different aspects of Indian life and culture. Some translations from writings in regional languages have also been included. An attempt has been made to help the learner appreciate tribal art and culture.

5. There are four different types of exercises: Comprehension, Vocabulary, Grammar and Usage, and Composition.

- i. The comprehension exercises are for the teaching of factual comprehension which will deepen students' understanding of the lesson. Every lesson has questions on Interpretative/Inferential comprehension. The topics for discussion stem from the lesson and aim at encouraging the learners to think creatively, interact with their peers, and find out more about the world and life around them.
- ii. Vocabulary exercises are used for vocabulary enrichment, teaching of spelling and the development of reference skills. A variety of activities have been given like antonyms, synonyms, homophones, cross-word puzzles.
- iii. Grammar and Usage contain a wide variety of exercises on different areas of functional grammar. These activities aim to equip the learner to use language effectively and accurately.
- iv. Composition is used to help the learners write well-knit pieces. An attempt is also made to help the learners comprehend non-prescribed materials. The composition tasks range from controlled, semi-controlled leading to free composition.

*Note : It is suggested that all the exercises should first be done orally. While handling discussion exercises, the teacher should guide and channelise the discussion and act as a facilitator.*

- v. The two Projects will ensure learners' active participation; develop team spirit.
- vi. The exercises at the end of the poem aim at helping the learners appreciate the poem and enjoy reading it.

It is hoped that *Steps to English* will meet the learners' needs and help them develop the important language skills and use English effectively and meaningfully for purposes of communication.





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The following experts and teachers rendered academic help and support in the development, review and finalisation of the manuscript of this textbook :

Professor (Miss) S.K. Ram

**(General Editor)**

*Former Professor of English,*

(NCERT), 29 C.SFS Flats, Block N, Saket,

New Delhi

- |   |   |
|---|---|
| 1. J.K. Gangal<br><i>Former Education Officer</i><br>Kendriya Vidyalaya Sangathan<br>196, Ramakrishna Vihar<br>Plot No. 29, I.P. Extension<br>Patparganj, Delhi | 6. Anup Kausal<br><i>Retd. Vice-Principal</i><br>Delhi Administration<br>J-61, Saket, New Delhi             |
| 2. Dr. Brinda Ramesh<br><i>Former Senior Lecturer</i><br><i>in English (NCERT)</i><br>D-14, Gazlabad, U.P.  | 7. Archana Gilani<br><i>PGT English</i><br>Ramjas School<br>Sector - 4, R.K. Puram<br>New Delhi             |
| 3. P.N. Thukral<br><i>Retd. Principal</i><br>DAV School<br>C4C/256, Janak Puri<br>New Delhi   | 8. Soma Bhattacharya<br><i>Tutor (English)</i><br>National Open School<br>B-35, Kailash Colony<br>New Delhi |
| 4. Indubala<br><i>Principal</i><br>DTEA Senior Secondary<br>School, Sector-4, R.K. Puram<br>New Delhi   | <b>NCERT Faculty, DESSH</b>   |
| 5. G.L. Purohit<br><i>Retd. PGT English</i><br>D.M. School, Bhopal  | 9. Prof. Rajendra Dixit   |
|   | 10. Dr. V.K. Bajpai   |
|   | 11. Nasiruddin Khan   |
|   | 12. Kirti Kapoor  |
|   | 13. Dr. Sandhya R. Sahoo<br><b>(Coordinator)</b>  |

**"I will give you a talisman. Whenever you are in doubt or when the self becomes too much with you, apply the following test :**

**Recall the face of the poorest and the weakest man whom you may have seen and ask yourself if the step you contemplate is going to be of any use to him. Will he gain anything by it ? Will it restore him to a control over his own life and destiny ? In other words, will it lead to Swaraj for the hungry and spiritually starving millions ?**

**Then you will find your doubts and your self melting away."**

*[Professor Abdul Kalam is one of the world's greatest scientists. Let us find out what his childhood was like.]*

I WAS born into a middle-class Tamil family in the island town of Rameswaram in the erstwhile Madras state. My father, Jainulabdeen, had neither much formal education nor much wealth; despite these disadvantages, he possessed great innate wisdom and a true generosity of spirit. He had an ideal helpmate in my mother, Ashiamma. I do not recall the exact number of people she fed every day, but I am quite certain that far more outsiders ate with us than all the members of our own family put together.



I was one of many children – a short boy with rather undistinguished looks, born to tall and handsome parents. We lived in our ancestral house, which was built in the middle of the 19th century. It was a fairly large *pucca* house, made of limestone and brick, on the Mosque Street in Rameswaram. My austere father used to avoid all inessential comforts and luxuries. However, all necessities were provided for, in terms of food, medicine or clothes. In fact, I would say mine was a very secure childhood, both materially and emotionally.

The Second World War broke out in 1939, when I was eight years old. For reasons I have never been able to understand,

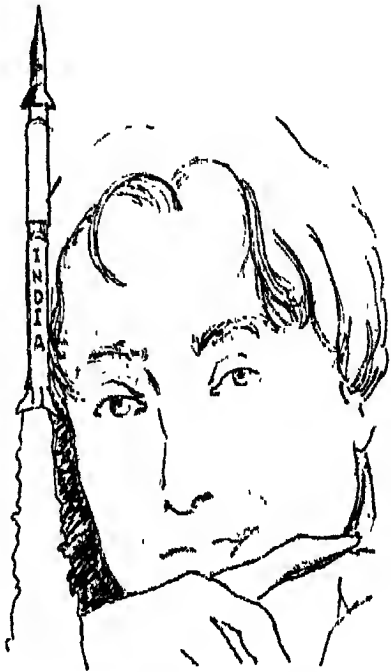
**"I will give you a talisman. Whenever you are in doubt or when the self becomes too much with you, apply the following test :**

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a sudden demand for tamarind seeds erupted in the market. I used to collect the seeds and sell them to a provision shop on Mosque Street. A day's collection would fetch me the princely sum of one *anna*. My brother-in-law Jallaluddin would tell me stories about the War which I would later attempt to trace in the headlines in *Dinamani*. Our area, being isolated, was completely unaffected by the war. But soon India was forced to join the Allied Forces and something like a state of emergency was declared. The first casualty came in the form of the suspension of the train halt at Rameswaram station. The newspapers now had to be bundled and thrown out from the moving train on the Rameswaram Road between Rameswaram and Dharmaskodi. That forced my cousin Samsuddin, who distributed newspapers in Rameswaram, to look for a helping hand to catch the bundles and, as if naturally, I filled the slot. Samsuddin helped me earn my first wages. Half a century later, I can still feel the surge of pride in earning my own money for the first time.

Every child is born, with some inherited characteristics, into a specific socio-economic and emotional environment, and trained in certain ways by figures of authority. I inherited honesty and self-discipline from my father; from my mother, I inherited faith in goodness and deep kindness and so did my three brothers and sister. I had three close friends in my childhood- Ramanadha Sastry, Aravindan and Sivaprakasan. All these boys were from orthodox Hindu Brahmin families. As children, none of us ever felt any difference amongst ourselves because of our religious differences and upbringing. In fact, Ramanadha Sastry was the son of Pakshi Lakshmana Sastry, the high priest of the Rameswaram temple. Later, he took over the priesthood of the Rameswaram temple from his father. Aravindan went into the business of arranging transport for visiting pilgrims; and Sivaprakasan became a catering contractor for the Southern Railways.

During the annual Shri Sita Rama Kalyanam ceremony, our family used to arrange boats with a special platform for carrying idols of the Lord from the temple to the marriage site, situated in the middle of the pond called Rama Tirtha which was near our house. Events from the Ramayana and



from the life of the Prophet were the bedtime stories my mother and grandmother would tell the children in our family.

One day when I was in the fifth standard at the Rameswaram Elementary School, a new teacher came to our class. I used to wear a cap which marked me as a Muslim, and I always sat in the front row next to Ramanadha Sastry, who wore a sacred thread. The new teacher could not stomach a Hindu priest's son sitting with a Muslim boy. In accordance with our social ranking as the new teacher saw it, I was asked to go and sit on the back bench. I felt very sad, and so did Ramanadha Sastry. He looked utterly downcast as I shifted to my seat in the last row. The image of him weeping when I shifted to the last row left a lasting impression on me.

After school, we went home and told our respective parents about the incident. Lakshmana Sastry summoned the teacher, and in our presence, told the teacher that he should not spread the poison of social inequality and communal intolerance in the minds of innocent children. He bluntly asked the teacher to either apologize or quit the school and the island. Not only did the teacher regret his behaviour, but the strong sense of conviction Lakshmana Sastry conveyed ultimately reformed this young teacher.

On the whole, the small society of Rameswaram was very rigid in terms of the segregation of different social groups. However, my science teacher Sivasubramania Iyer, though an orthodox Brahmin with a very conservative wife, was something of a rebel. He did his best to break social barriers so that people from varying backgrounds could mingle easily. He used to spend hours with me and would say, "Kalam, I want you to develop so that you are on par with the highly educated people of the big cities."

One day, he invited me to his home for a meal. His wife was horrified at the idea of a Muslim boy being invited to dine in her ritually pure kitchen. She refused to serve me in her kitchen. Sivasubramania Iyer was not perturbed, nor did he get angry with his wife, but instead, served me with his own



hands and sat down beside me to eat his meal. His wife watched us from behind the kitchen door. I wondered whether she had observed any difference in the way I ate rice, drank water or cleaned the floor after the meal. When I was leaving his house, Sivasubramania Iyer invited me to join him for dinner again the next weekend. Observing my hesitation, he told me not to get upset, saying, "Once you decide to change the system, such problems have to be confronted." When I visited his house the next week, Sivasubramania Iyer's wife took me inside her kitchen and served me food with her own hands.

Then the Second World War was over and India's freedom was imminent. "Indians will build their own India," declared Gandhiji. The whole country was filled with an unprecedented optimism. I asked my father's permission to leave Rameswaram and study at the district headquarters in Ramanathapuram.

He told me as if thinking aloud, "Abul ! I know you have to go away to grow. Does the seagull not fly across the Sun, alone and without a nest?" He quoted Khalil Gibran to my hesitant mother, "Your children are not your children. They are the sons and daughters of Life's longing for itself. They come through you but not from you. You may give them your love but not your thoughts. For they have their own thoughts."

**A.P.J. Abdul Kalam**  
*Wings of Fire*

innate	- inborn
lineage	- ancestry
austere	- extremely plain and simple style
anna	- an old Indian coin. It was equal to 1/16th of a rupee—about six paise
erupted	- exploded
Dinamani	- a well known Tamil newspaper
Allied Forces	- The Armies of the Allies during the Second World War. The war was between Hitler's Germany on the one hand, and the armies of the U.K., Russia and the U.S.A on the other
filled the slot	- fitted in
intuitive	- perceiving something with immediate insight
catering	- providing food and drink in a professional capacity
segregation	- separation
imminent	- about to happen in the near future
factional	- inclined to split or divide
coherence	- the quality of being logical and consistent

**A. Answer these questions in one or two words each.**

- i. Where was the house of Abdul Kalam situated?
- ii. Which words show that, Abdul Kalam's father was an austere man?
- iii. Who were Abdul Kalam's school friends?
- iv. Why did the new teacher in the fifth standard shift Abdul Kalam to the last row?
- v. How did the teacher know that Abdul Kalam was a Muslim?
- vi. Was Ramanadha Sastry upset? Pick out the relevant words from the text in support of your answer.
- vii. Complete the following sentences :

(a) The science teacher's wife did not serve Abdul a meal because\_\_\_\_\_.

(b) The science teacher had a meal with Abdul Kalam because\_\_\_\_\_.

(c) His wife served him the second time because \_\_\_\_\_.

**B. Answer these questions in about thirty words each.**

- i. How would you describe Abdul Kalam's childhood? Tick off the words that apply, and then give reasons for your answer.
  - (a) luxurious
  - (h) happy
  - (c) comfortable
  - (d) deprived
  - (e) secure
  - (f) miserable
- ii. What kind of poison was the young teacher spreading in the class?
- iii. What was the reaction of Abdul Kalam's father when he wanted to leave home? What was his mother's reaction?
- iv. A list of qualities and character traits is given below. Pick out those which apply to his parents.

Open minded, generous, intolerant, austere, affectionate, intelligent, self respecting, honest, disciplined, philosophical

**C. Answer the following questions in not more than 100 or 150 words:**

- i. How did Abdul Kalam earn his 'first wages'? How did he feel at that time? Explain.
- ii. "Once you decide to change the system, such problems have to be confronted." What 'system' is this sentence referring to? What are 'such problems'? Does the text suggest that the problems have been tackled?

**D. Discussion : Group or Pair Work**

The following are controversial topics. Speak **for** or **against** the topics.

1. Only a child from an educated family can achieve academic distinction.

2. Science is no longer a popular subject.

- A. *Antonyms (words of opposite meaning) can also be formed by using the prefixes dis or in.*

Add *dis* or *in* to the words given below, then use them in the blanks.

advantage, modest, regard, honest, pure

*Make the required changes in the words to suit the context.*

- i. Water from muddy lakes should not be drunk because it is \_\_\_\_\_.
  - ii. Moti never talked about his excellent marks in mathematics because he knew boasting was \_\_\_\_\_.
  - iii. There are many \_\_\_\_\_ of living in a big city.
  - iv. Amir was almost drowned because he \_\_\_\_\_ the notice that said "Do not swim in this lake."
  - v. Vineel did not pick up the one hundred rupee note lying on the floor of the shop, because he is not \_\_\_\_\_.
- B. *Match the phrases in Section A with their meanings in Section B.*

Section A	Section B
i. Inherited characteristics	open hearted
ii. socio economic emotional environment	could not tolerate
iii. a helping hand	qualities acquired from forefathers
iv. could not stomach	assistance
v. generosity of spirit	the social, economic, emotional and ideological conditions

*Now fill in the blanks in the sentences below with appropriate phrases from Section A. Make changes whenever necessary.*

1. Aameena has one blue eye, and one gray eye. This was an \_\_\_\_\_ from her grandmother.

2. Mani was always ready to extend \_\_\_\_\_ to those who needed it.
3. An adult's nature depends largely on the \_\_\_\_\_ he is brought up in.
4. Jaiulabdeen, Abdul Kalam's father, was a man with great \_\_\_\_\_.
5. He \_\_\_\_\_ insult in any form.

### The Passive Voice

*Study these sentences :*

- i. My parents *were regarded* as an ideal couple.
  - ii. I *was asked* to go and sit on the back bench.
  - iii. Such problems *have to be confronted*.
  - iv. Our classroom *is cleaned* everyday.
- a. The Passive Voice is used when we wish to describe something objectively like describing a process.
  - b. Passive is formed by using the appropriate form of the verb *to be* (is, are, am, was, were, will be, etc.) + *the past participle of the verb*

Example : *was asked, were regarded, is cleaned, etc.*

- c. When the actor is important in a sentence, *by + agent* is used.

Example : The tree was struck *by* lightning.

The flag was unfurled *by* the Chief Guest.

- A. *Fill in the blanks in the sentences below with the correct forms of the verbs in brackets. The first one has been done for you.*

- a. The train *was pulled* by a powerful engine. (pull)
- b. The new bridge over the Gomti \_\_\_\_\_ in 2000. (build)
- c. The letters \_\_\_\_\_ this morning. (deliver)

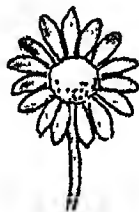
- d. Tonight's dinner \_\_\_\_\_ by Mohan. (cook)  
e. Potatoes \_\_\_\_\_ all over the world. (eat)

B. Fill in the blanks in the passage below with the correct forms of the verbs in brackets.

The owner of a small manufacturing unit \_\_\_\_\_ (rob) last night by three of his employees, who decamped with all the cash in the safe. The area police said Mr. Amar Nath \_\_\_\_\_ (find) tied up, when his other employees came to work at 8 a.m. Neighbours said they had seen some men roaming around the area at night. Amar Nath said one of them \_\_\_\_\_ (employ) by him only recently. He came from Bareilly. A police party \_\_\_\_\_ (dispatch) to Bareilly this morning and he \_\_\_\_\_ (catch).

1. Write a brief composition in about 150 words, describing some interesting incident that took place when you were about ten years old.
2. Write out a dialogue between you and your friend on 'Give your children love, not your thought'.

: Parents expectations; pressure from society and relatives; school's expectations; love, emotions; every child is different; guidance, counselling; hidden potentiality; capability and capacity differ; explore the child's talents and aptitudes.



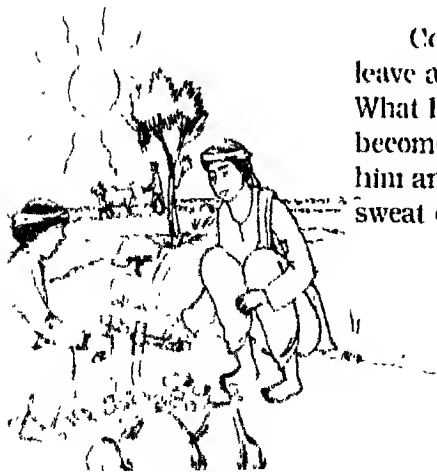
## *Where is thy God when thou art alone?*

*[The poet says God does not live in temples. Where is He to be found then?]*

THE POET SAYS

Leave this chanting and  
singing and telling of beads!  
Whom dost thou worship in this  
lonely dark corner of a temple  
with doors all shut? Open thine  
eyes and see thy God is not  
before thee!

He is there where the tiller is  
tilling the hard ground and where  
the pathmaker is breaking stones.  
He is with them in sun and in  
shower, and His garment is covered  
with dust. Put off thy holy mantle  
and even like Him come  
down on the dusty soil !



Come out of thy meditations and  
leave aside thy flowers and incense!  
What harm is there if thy clothes  
become tattered and stained? Meet  
him and stand by him in toil and in  
sweat of thy brow.

**Rabindranath Tagore**  
*Gitanjali*



dost – do  
 thou – you  
 thine – your  
 thy – your  
 thee – you

*(These words are no longer used in present day English.)*

### Stanza I

1. The poem begins with 'leave'. What does the poet want us to leave? Why?
2. The poet in this stanza asks a question. What is the question?
3. Our eyes are open. Why does the poet say 'Open thine eyes'?

### Stanza II

1. 'Thy God is not before thee'. Where can we find Him?
2. Why are His garments covered with dust?
3. Where does the poet ask you to meet God? Pick out the relevant words from the stanza.

### Stanza III

1. When will our clothes become tattered and stained?
2. The poet says, "Meet him and stand by him in toil and in the sweat of thy brow." Who does the poet refer to in this line?
3. 'Work is worship'. Pick out the expressions from the poem which bring out this idea.

*Note : The word God is spellt with a capital G and all pronouns relating to God also begin with capitals.*

*Making Requests***MODEL A**

You : Do you have an extra pen please?

Friend : Yes, I have.

You : Can I borrow it, please?

Friend : Certainly. Here you are.

You : But does it have blue ink?

Friend : No. It's got black ink.

You : Oh no. I want a pen with blue ink.

Friend : I see. I think Rajesh can help you. I'll find out.

You : That's kind of you. Thank you.

**MODEL B**

You : Can I borrow your pencil please?

Friend : I'm sorry. But this is the only one I've got.

You : That's alright.

Friend : But wait. I think Rajesh can help you. I'll find out.

You : That's kind of you. Thank you.

Practise the above dialogues with your partner.  
Substitute umbrella; a book (for pen) and a dictionary;  
your geometry box (for pencil). Make other necessary  
changes.

**MODEL C**

You : May I borrow your pen, please? Mine is not working.

Your Partner : Yes, of course. Here you are. Oh dear ! I seem  
to have lost it. I'm sorry.

You : Don't worry, I'll ask Manohar if he can spare his. Where did you lose it?

Your Partner : I don't know, but my bag is open. I must have dropped it when I got off the bus.

You : Come, I'll help you to look for it.

Your Partner : Thank you.

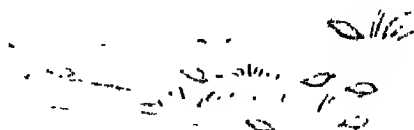
### MODEL D

You : Asim, can you lend me your Atlas? I've left mine at home.

Your Partner : Yes, certainly. Here it is.

You : Thank you very much. I've to fill in my map of India.

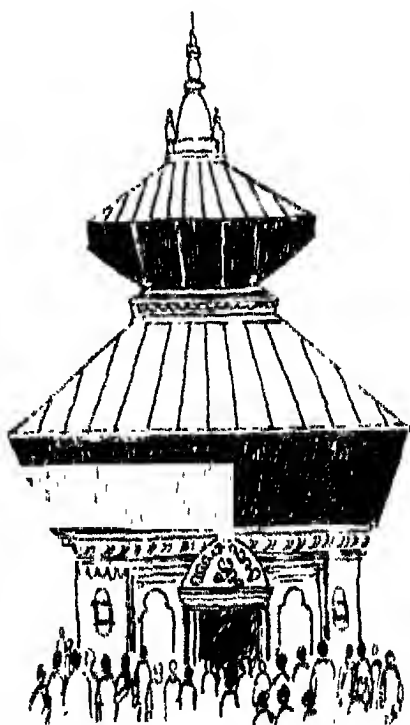
1. Along the lines of the model above, ask for a thesaurus, a supplementary reader, a book of English idioms, a red pencil, a compass.
2. You are going to watch a cricket match. Ask your father for permission. Then ask if you can borrow his binoculars. Ask your mother to make some *alu parathas* for you.



*[Do you like to travel? Vikram Seth enjoys it very much. He once made a long journey from China to India, via Tibet and Nepal.]*

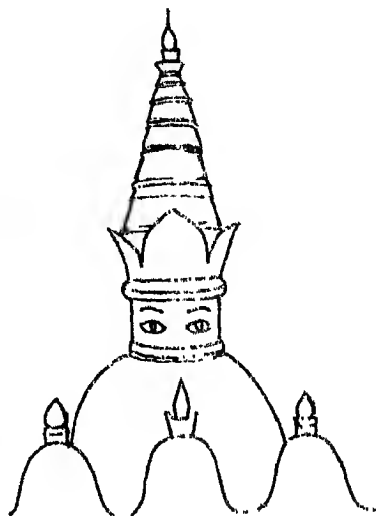
I GET a cheap room in the center of town and sleep for hours. The next morning, with Mr. Shah's son and nephew, I visit the two temples in Kathmandu that are most sacred to Hindus and Buddhists.

At Pashupatinath (outside which a sign proclaims 'Entrance for the Hindus only') there is an atmosphere of 'febrile confusion'. Priests, hawkers, devotees, tourists, cows, monkeys, pigeons and dogs roam through the grounds. We offer a few flowers. There are so many worshippers that some people trying to get the priest's attention are elbowed aside by others pushing their way to the front. A princess of the Nepalese royal house appears; everyone bows and makes way. By the main gate, a party of saffron-clad Westerners struggle for permission to enter. The policeman is not convinced that they are 'the Hindus' (Only Hindus are allowed to enter the temple). A fight breaks out between two monkeys. One chases the other, who jumps onto a *shivalinga*, then runs screaming around the temples



and down to the river, the holy Bagmati, that flows below. A corpse is being cremated on its banks; washerwomen are at their work and children bathe. From a balcony a basket of flowers and leaves, old offerings now wilted, is dropped into the river. A small shrine half protrudes from the stone platform on the river bank. When it emerges fully, the goddess inside will escape, and the evil period of the Kaliyug will end on earth.

At the Baudhnath stupa, the Buddhist shrine of Kathmandu, there is, in contrast, a sense of stillness. Its immense white dome is ringed by a road. Small shops stand on its outer edge : many of these are owned by Tibetan immigrants; felt bags, Tibetan prints and silver jewellery can be bought here. There are no crowds : this is a haven of quietness in the busy streets around.



Kathmandu is vivid, mercenary, religious, with small shrines to flower-adorned deities along the narrowest and busiest streets; with fruit sellers, flute sellers, hawkers of postcards; shops selling Western cosmetics, film rolls and chocolate; or copper utensils and Nepalese antiques. Film songs blare out from the radios, car horns sound, bicycle bells ring, stray cows low questioningly at motor cycles, vendors shout out their wares. I indulge myself mindlessly : buy a bar of marzipan, a corn-on-the-cob roasted in a charcoal brazier on the pavement (rubbed with salt, chilli powder and lemon); a couple of love story comics, and even a *Reader's Digest*. All this I wash down with Coca Cola and a nauseating orange drink, and feel much the better for it.

I consider what route I should take back home. If I were propelled by enthusiasm for travel *per se*, I would go by bus

and train to Patna, then sail up the Ganges past Benares to Allahabad, then up the Jumna, past Agra to Delhi. But I am too exhausted and homesick; today is the last day of August. Go home, I tell myself; move directly towards home. I enter a Nepal Airlines office and buy a ticket for tomorrow's flight.

I look at the flute seller standing in a corner of the square near the hotel. In his hand is a pole with an attachment at the top from which fifty or sixty *bansuris* protrude in all directions, like the quills of a porcupine. They are of bamboo: there are cross flutes and recorders. From time to time he stands the pole on the ground, selects a flute and plays for a few minutes. The sound rises clearly above the noise of the traffic and the hawkers' cries. He plays slowly, meditatively, without excessive display. He does not shout out his wares. Occasionally he makes a sale, but in a curiously offhanded way as if this were incidental to his enterprise. Sometimes he breaks off playing to talk to the fruit seller. I imagine that this has been the pattern of his life for years.

I find it difficult to tear myself away from the square. Flute music always does this to me: it is at once the most universal and most particular of sounds. There is no culture that does not have its flute the reed *neh*, the recorder, the Japanese *shakuhachi*, the deep *bansuri* of Hindustani classical music, the clear or breathy flutes of South America, the high-pitched Chinese flutes. Each has its specific tingering and compass. It weaves its own associations. Yet to hear any flute is, it seems to me, to be drawn into the commonality of all mankind, to be moved by music closest in its phrases and sentences to the human voice. Its motive force too is living breath. It too needs to pause and breathe before it can go on.

That I can be so affected by a few familiar phrases on the *bansuri*, surprises me at first, for on the previous occasions that I have returned home after a long absence abroad, I have hardly noticed such details, and certainly have not invested them with the significance I now do.

**Vikram Seth**  
*From Heaven Lake*

febrile	– feverish
immense	– immeasurably large
mercenary	– concerned with making money
brazier	– portable pan holding lighted coals
nauseating	– making some one feel sick
per se	– by itself
shrine	– holy place
haven	– safe place
meditatively	– thoughtfully
porcupine	– an animal rather like a large rat with sharp needles (quills) on its back
dislocated	– disturbed
off handed	– casual

**A. Answer each one of the following questions in one or two words or in short phrases :**

1. Name the two temples the author visited in Kathmandu.
2. Why is there an atmosphere of 'confusion' outside the temple of Pasupatinath?
3. Why do the devotees push each other inside the temple of Pasupatinath?
4. The writer says, "All this I wash down with coca cola." What does 'all this' refer to?
5. What does Vikram Seth compare the quills of a porcupine to?
6. What is the difference between the behaviour of the flute seller and that of the other hawkers?

**B. Write short answers in not more than 30 or 40 words each.**

1. What is the Nepalese belief about the end of the Kaliyug?

2. The author has drawn powerful images and pictures. Pick out three examples each of —

- (a) the things he sees  
(b) the sounds he hears.

3. Describe how the flute seller sells his wares?

4. (a) Name five different kinds of flute.

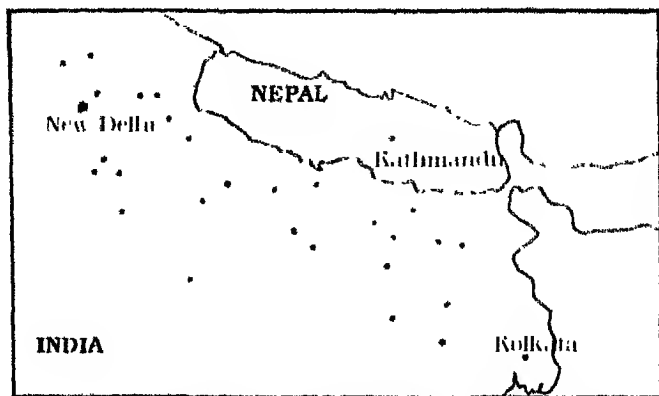
- (b) To hear any 'flute is to be drawn into the commonality of all mankind'. Explain.

- C. Answer the following questions in not more than 100 or 150 words each :

1. How is the atmosphere in and around Baidmath shrine different from that of the Pasupathmath temple?
2. The author describes Kathmandu bazaar vividly. Give the details.

- D. Class activity (in pairs or groups-oral)

On the map mark out the possible routes from Kathmandu to New Delhi.



A Truncated Map Showing Nepal and India (Delhi)

- E. Discuss : Pair or Group Work

Organise a debate on 'Travelling by train is more educative than travelling by air'.



*Use the suffixes -ion or -tion to form nouns from the following verbs. Make the necessary changes in the spellings of the words.*

*Example : proclaim – proclamation*

cremate _____	act _____	exhaust _____
invent _____	permit _____	immigrate _____
direct _____	meditate _____	imagine _____
dislocate _____	associate _____	

*A. Now fill in the blanks with suitable words that you have formed.*

1. Mass literacy was possible only after the \_\_\_\_\_ of printing machine.
2. Ramesh is unable to tackle the situation as he lacks\_\_\_\_\_.
3. You can't go on your school tour without your parents' \_\_\_\_\_.
4. 'Sahara' has formed a housing \_\_\_\_\_ to build houses for the under-privileged.
5. \_\_\_\_\_ was inevitable as Sarita had been practising for twelve hours.

*B. i. Match the following phrasal verbs in Column A with their meanings in Column B.*

break out	collapse
break off	succeed in forcing one's way through
break away	stop speaking/doing suddenly
break down	move away from somebody/something
break up	start suddenly
break through	disintegrate/fall to pieces

*Example : Break up – – – – – disintegrate/fall to pieces.*

Most of the tall buildings *broke up* during the earthquake in Gujarat on 26th January, 2001.

ii. Fill in the blanks using words from column A.

1. A fatal disease . . . . . last year and took hundreds of lives.
2. It was a cloudy day but the sun-rays managed to . . . . . for a while.
3. Sarita has a bad temper. She . . . . . from the dance rehearsal quite often.
4. During the super cyclone in Orissa, the entire communication system . . . . .
5. Ratan and Rahi . . . . . from each other over a trifle, but at the next moment they are friends.

*Use capital letters, full stops, question marks, commas and inverted commas wherever necessary in the following paragraph :*

an arrogant lion was wandering through the jungle one day he asked the tiger who is stronger than you you o lion replied the tiger who is more fierce than a leopard asked the lion you sir replied the leopard he marched upto an elephant and asked the same question the elephant picked him up in his trunk swing him in the air and threw him down look said the lion there is no need to get mad just because you don't know the answer

*Study these sentences :*

1. The earth *revolves* round the sun.  
Trees *grow* faster when manure is added to the soil.
2. I *walk* to my school everyday as I stay close to the school.  
He *takes* pride in helping people.

The verbs in italics are in the present tense. We use the present simple to describe universal truths (that are always

true) and habitual actions (the situation that exists now and will continue indefinitely).

- A. Complete the following passage with the appropriate forms of the verbs given in brackets.

Inadequate knowledge of any matter generally \_\_\_\_\_ (prove) to be very harmful. It sometimes \_\_\_\_\_ (cause) destruction. A radio or automobile mechanic, who \_\_\_\_\_ (not, train), \_\_\_\_\_ (ruin) the machine. A man with meagre knowledge of law usually \_\_\_\_\_ (land) himself in serious trouble. An unqualified doctor always \_\_\_\_\_ (make) his patient suffer more with his wrong diagnosis. When one \_\_\_\_\_ (acquire) a little knowledge, one \_\_\_\_\_ (tempt) to use that knowledge. A rumour generally \_\_\_\_\_ (start) on the basis of someone's inadequate knowledge. It is said that a little knowledge \_\_\_\_\_ (be) a dangerous thing.

- B. Complete these sentences using the words given in the box:

often, never, sometimes, always, usually
--

1. Dogs \_\_\_\_\_ like to eat meat, but mine is a vegetarian.
2. We \_\_\_\_\_ go to the picture. We go at least twice a week.
3. I \_\_\_\_\_ get up at six in the morning and go for a walk.
4. I bought some *rusgullas* for Mohan, but he did not eat them. He \_\_\_\_\_ eats sweets.
5. "Do you hear from your friend now that he is transferred?" "\_\_\_\_\_."

A series of shrill alarm calls pierced the pre-dawn tranquility of Bastar's jungle. In the dim light we could make out the shadowy outlines of a small herd of chital, 100 metres away, heads raised attentively. Two young chital stags, seemingly less perturbed, stared curiously at our jeep from a safe distance of around 50 metres. A light summer breeze blew eastwards, causing the tall, fawn-coloured grass to sway and dance. Tense with anticipation, we settled down to wait, hoping to catch a glimpse of one of the elusive tigers of Bastar. The ever-present smell of burning wood and grass roused our eyes to water; over 50 per cent of Bastar burns in summer, the fire started by tribals is to facilitate the collection of ripe *mahu* flowers from the forest floor.

The Indian jungle is anything but predictable. There was no tiger in the vicinity that early April morning. What we saw instead was one of the largest leopards imaginable, striding confidently through the tall grass, parallel to our vehicle. Moments later, the magnificent cat bounded away, throwing us a fleeting glimpse over its right shoulder before being swallowed by the vast jungle.

1. What sound did the writer hear when he entered the jungle? Who made the sound?
2. Why did the small herd of Chital look alarmed?
3. What made the grass move?
4. Why were the tourists tense?
5. The tribals get some advantages from burning the forest. What is it?
6. (i) Did the tourists see a tiger? Describe what they saw.  
(ii) Were they disappointed? Give reasons.
7. Suggest a suitable title for the above piece.

*[A snake coils itself round a doctor's arm. Does he bite him? Does the doctor faint? ]*

'HAS A snake ever coiled itself round any part of your body? A full-blooded cobra?' All of us fell silent. The question came from the homeopath. The topic came up when we were discussing snakes. We listened attentively as the doctor continued with his tale.

It was a hot summer night; about ten o'clock. I had my meal at the restaurant and returned to my room. I heard a noise from above as I opened the door. The sound was a familiar one. One could say that the rats and I shared the room. I took out my box of matches and lighted the kerosene lamp on the table.

The house was not electrified; it was a small rented room. I had just set up medical practice and my earnings were meagre. I had about sixty rupees in my suitcase. Along with some shirts and dhotis, I also possessed one solitary black coat which I was then wearing.

I took off my black coat, white shirt and not-so-white vest and hung them up. I opened the two windows in the room. It was an outer room with one wall facing the open yard. It had a tiled roof with long supporting gables that rested on the beam over the wall. There was no ceiling. There was a regular traffic of rats to and from the beam. I made my bed and pulled it close to the wall. I lay down but I could not sleep. I got up and went out to the veranda for a little air, but the Wind God seemed to have taken time off.

I went back into the room and sat down on the chair. I opened the box beneath the table and took out a book, the *Materia Medica*. I opened it at the table on which stood the lamp and a large mirror; a small comb lay beside the mirror.

One feels tempted to look into a mirror when it is near one. I took a look. In those days I was a great admirer of beauty and I believed in making myself look handsome. I was unmarried and I was a doctor. I felt I had to make my presence felt. I picked up the comb and ran it through my hair and adjusted the parting so that it looked straight and neat.

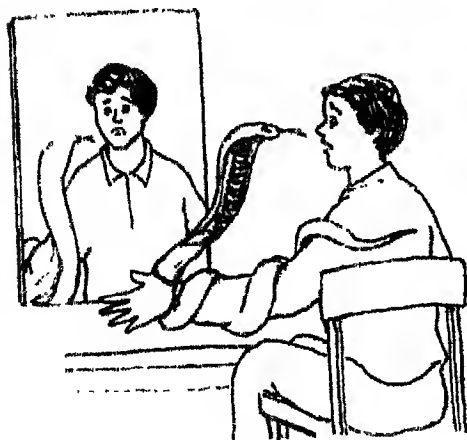
Again I heard that sound from above.

I took a close look at my face in the mirror. I made an important decision—I would shave daily and grow a thin moustache to look more handsome. I was after all a bachelor, and a doctor!

I looked into the mirror and smiled. It was an attractive smile. I made another earth-shaking decision. I would always keep that attractive smile on my face...to look more handsome. I was after all a bachelor, and a doctor too on top of it!

Again came that noise from above.

I got up, lit a *beedi* and paced up and down the room. Then another lovely thought struck me. I would marry. I would get married to a woman doctor who had plenty of money and a good medical practice. She had to be fat; for a valid reason. If I made some silly mistake and needed to run away she should not be able to run after me and catch me!



With such thoughts in my mind I resumed my seat in the chair in front of the table. There were no more sounds from above. Suddenly there came a dull thud as if a rubber tube had fallen to the ground... surely nothing to worry about. Even so I thought I would turn around and take a look. No sooner had I turned than a fat snake

wriggled over the back of the chair and landed on my shoulder. The snake's landing on me and my turning were simultaneous.

I didn't jump. I didn't tremble. I didn't cry out. There was no time to do any such thing. The snake slithered along my shoulder and coiled around my left arm above the elbow. The hood was spread out and its head was hardly three or four inches from my face !

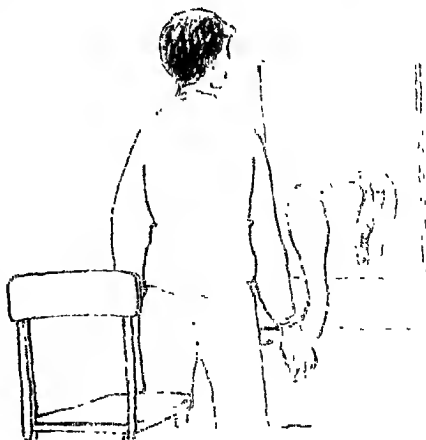
It would not be correct to say merely that I sat there holding my breath. I was turned to stone. But my mind was very active. The door opened into darkness. The room was surrounded by darkness. In the light of the lamp I sat there like a stone image in the flesh.

I felt then the great presence of the creator of this world and this universe. God was there. Suppose I said something and he did not like it .. I tried in my imagination to write in bright letters outside my little heart the words, 'O God'.

There was some pain in my left arm. It was as if a thick leaden rod... no, a rod made of molten fire... was slowly but powerfully crushing my arm. The arm was beginning to be drained of all strength. What could I do?

At my slightest movement the snake would strike me! Death lurked four inches away. Suppose it struck, what was the medicine I had to take? There were no medicines in the room. I was but a poor, foolish and stupid doctor. I forgot my danger and smiled leebly at myself.

It seemed as if God appreciated that. The snake turned its head. It looked into the mirror; and saw its reflection. I do not claim that it was the first snake that had ever looked into a mirror. But it was certain that the snake was looking into the mirror. Was it admiring its own



beauty? Was it trying to make an important decision about growing a moustache or using eye shadow and mascara or wearing a vermilion spot on its forehead?

I did not know anything for certain. What sex was this snake, was it male or female? I will never know; for the snake unwound itself from my arm and slowly slithered into my lap. From there it crept onto the table and moved towards the mirror. Perhaps it wanted to enjoy its reflection at closer quarters.

I was no mere image cut in granite. I was suddenly a man of flesh and blood. Still holding my breath I got up from the chair. I quietly went out through the door into the veranda. From there I leapt into the yard and ran for all I was worth.

'Phew !' Each of us heaved a sigh of relief. All of us lit *beedies*. Somebody asked, 'Doctor, is your wife very fat?'

'No,' the doctor said, 'God willed otherwise. My life companion is a thin reedy person with the gift of a sprinter.'

Someone else asked, 'Doctor, when you ran did the snake follow you?'

The doctor replied, 'I ran and ran till I reached a friend's house. Immediately I smeared oil all over myself and took a bath. I changed into fresh clothes. The next morning at about eight thirty I took my friend and one or two others to my room to move my things from there. But we found we had little to carry. Some thief had removed most of my things. The room had been cleaned out! But not really, the thief had left behind one thing as a final insult'

'What was that?' I asked

The doctor said, 'My vest. The dirty one. The fellow had such a sense of cleanliness. ! The rascal could have taken it and used it after a rinse in soap and water.'

'Did you see the snake the next day doctor?'

The doctor laughed. 'I've never seen it since. It was a snake which was taken with its own beauty'

**Vaikom Muhammad Basheer**

*Translated from Malayalam by V. Abhulla*



meagre	- not enough
gable	- three cornered upper part of a wall below a sloping roof
slither	- slip or slide
lurk	- wait in hiding, ready to attack
smear	- cover with oil or any other sticky substance

**A. Read the lesson carefully and complete the sentences.**

- i. The doctor continued with his tale about \_\_\_\_\_.
- ii. When he opened the door he \_\_\_\_\_.
- iii. The snake slithered along his shoulder and \_\_\_\_\_.
- iv. The hood of the snake was spread out and \_\_\_\_\_.
- v. The snake crawled on to the dressing table to \_\_\_\_\_.
- vi. According to the doctor, the snake wanted to \_\_\_\_\_.

**B. Answer the following questions in about 30 or 40 words each :**

- i. Describe the doctor's house.
- ii. The doctor heard a noise. Who was making the noise and why did it stop suddenly?
- iii. What two important decisions did the doctor take while he was looking into the mirror?
- iv. What happened to the doctor while he was sitting in his chair?

**C. Answer the following questions in about 100-150 words each:**

- i. Did the doctor find this incident humorous or frightening or both? Give reasons.
- ii. Is there a similarity between the doctor and the snake? If so, what is it?
- iii. The snake has been compared to three objects. What are these? How are the objects similar to the snake?

**D. Discuss in Pairs or Groups**

Here is a controversial topic. Speak either **for** or **against** it.  
 'Snakes should always be killed.'

**A. Match the words in Column A with their meaning/s in Column B.**

i. take time off	a situation or activity that is comfortable and easy
ii. sleep like a log	repent and make a fresh and better start
iii. turn over a new leaf	take a break for rest or recreation
iv. shake like a leaf	sleep very soundly
v. a bed of roses	tremble, especially from fear

**B. Fill in the blanks with the correct form of the phrases from Column A.**

- My father is a busy businessman. But he \_\_\_\_\_ to go for a picnic with us.
- After a hectic day's work I feel so tired that I \_\_\_\_\_.
- You should not be disheartened about your failure. Promise to \_\_\_\_\_ and start working.
- Jann has lost his new watch and is \_\_\_\_\_ because he is afraid of telling his father.
- Life is not always \_\_\_\_\_. There are difficulties to overcome, as well as pleasures to be enjoyed.

**C. Read the following idiomatic expressions. Find their meanings and use them in the sentences given below. Make necessary changes.**

- as slippery as an eel
- at a snail's pace
- let the cat out of the bag

- d. a wild goose chase
- e. like a fish out of water
  - i. I wanted to keep my father's birthday gift a secret, but my brother \_\_\_\_\_.
  - ii. I caught Rohit while playing kho-kho. But he was \_\_\_\_\_ and escaped.
  - iii. The sick old man crossed the road \_\_\_\_\_.
  - iv. When the members of the committee were discussing questions of finance, I felt \_\_\_\_\_.
  - v. The latest attempt by the police to catch the dacoit proved to be \_\_\_\_\_.

*Study these sentences.*

**Direct Speech** : The doctor said to his friend, "Where do you live?"

**Indirect Speech** : The doctor asked *his friend where he lived.*

**Direct Speech** : His friend said to the doctor, "What do you want from the box?"

**Indirect Speech** : His friend *asked the doctor what he wanted from the box.*

*Note the following points.*

1. In reporting *wh* - questions (what, where, why, when, and how), the reporting verb usually changes into *asked, enquired, etc.*
2. In interrogative sentences or questions, the auxiliary or helping verb is placed *before* the subject. While reporting the questions and interrogatives, the auxiliary is placed *after* the subject as in statements.

*Example :*

Dinesh said to Sneh: What *have* you bought?

Dinesh asked Sneh what *she had* bought.

*The mark of interrogation and the quotation marks are dropped.*

**A. Report the following sentences :**

- i. Mr. Verma asked Priya, "What do you do?"  
"I am a Bharatnatyam dancer," she replied.
- ii. Rehana's friend asked, "Have you done your homework?"  
"I've to do six more sums," she replied.
- iii. John asks Roma, "Why do you need my chart?"  
"I want to fix it on our notice-board," Roma replies.
- iv. Rohit asks the farmer, "What makes a good crop?"  
"Manure, rain and hard labour," replies the farmer.

**Now look at these sentences :**

Rakesh said to Meena: "Are there trees on Mars?"

Rakesh asked Meena if there were trees on Mars.

**While reporting 'Yes/No' questions :**

- i. We use the reporting verb, *ask* or *enquire*.
- ii. The auxiliary verb is placed after the subject.
- iii. The reported question is preceded by *if* or *whether*.

*Example :*

Malati said to Veena, *Is the new teacher very strict?*

Malati asked Veena *if the new teacher was very strict.*

**B. Report the following dialogues :**

1. Sheila : Have you ever seen a polar bear?  
Asma : Yes, I have.  
Sheila (*surprised*) : Where have you seen one?  
Asma (*laughing*) : On the T.V.
2. Reena : Are you paying attention?  
Monu : No, I'm not. The story is too long.
3. Sakshi : Are you fond of sweets?  
Aftab : Yes, I love laddoos.  
Prachi : Can you open the door for me, Ratan?  
Prachi's brother : Can you speak louder? I can't hear.

*C. Change into Indirect Speech :*

It was a cold winter's day, and an ant was bringing out some grains of corn from her home. She had gathered the corn in summer. She wanted to dry them. A grasshopper, who was very hungry, saw her and said, "When did you get the corn? I am dying of hunger."

"I collected it in summer," said the ant. "What were you doing in summer? Why did you not store some corn?"

The grasshopper replied, "I was too busy."

"What were you doing?" asked the ant again.

"I was singing all day," answered the grasshopper.

"If you sang all summer," said the ant, "you can dance all winter."

- a. Imagine that you are sitting in a chair and a snake falls in your lap. What will you do?
- b. The sentences of a story have been jumbled up. Arrange them in the proper order. Give a suitable title to the story.

*First sentence:* An Arab merchant lived in Baghdad.

His master was concerned and asked him what was wrong. In a few minutes he was back.

The servant replied, "Sir, I saw Death in the market-place and when she saw me she gave a start."

Death replied, "I was surprised to see him here as I have a date with him for this evening in Samarra."

He was pale and trembling.

One morning his servant told him, "I'm going to the market-place."

He saw Death and went up to her.

"Take my fastest horse," the Arab told his servant, "and escape to Samarra."

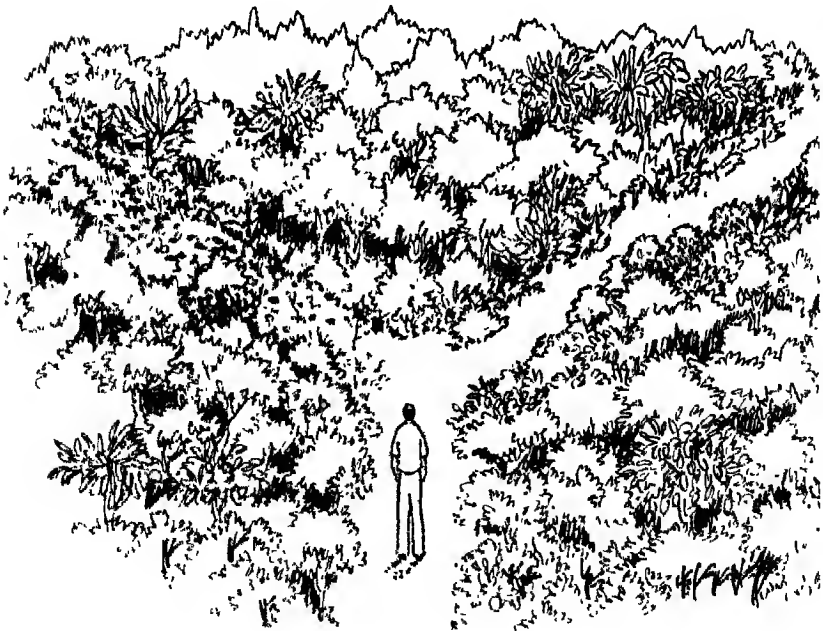
"Why did you give a start," he asked her, "when you saw my servant?"

The servant did as he was told.

*[Many times in life we are faced with alternative choices.  
It is often difficult to decide which one to choose but the  
decision we take influences our future.]*

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveller, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same.



And both that morning equally lay  
 In leaves no step had trodden black.  
 Oh, I kept the first for another day!  
 Yet knowing how way leads on to way,  
 I doubted if I should ever come back.

I shall be telling this with a sigh  
 Somewhere ages and ages hence;  
 Two roads diverged in a wood, and I –  
 I took the one less travelled by,  
 And that has made all the difference.

**Robert Frost**

diverged	– separated and took a different direction
undergrowth	– dense growth of plants and bushes
wanted wear	– had not been used
hence	– in the future

### *Stanza I*

1. Where did the two roads diverge?
2. Why did the poet choose one particular road?

### *Stanza II*

1. Which road was "grassy and wanted wear"?
2. Why was the road like this?

Because --

- i. few people took this path.
- ii. it was too difficult to travel on it.
- iii. it was unattractive.

### *Stanza III*

1. What did the poet think about the first road?
2. Why did the poet not take the first road? Do you think he could come back and travel on it?

*Stanza IV*

1. What has made a lot of difference in the poet's life?
2. Do you think 'the roads' stand for opportunities? Does taking a decision sometimes make or mar our future?
3. Why does the poet say with a sigh, 'and that has made all the difference'?

A. *Let's interpret these beautiful expressions:*

- i. A yellow wood
- ii. It was grassy and wanted wear
- iii. Trodden black

B. *The poet creates several visual images or word-pictures. Underline the words in the poem that help you imagine the scene.*

C. *Memorise the poem.*

D. *The poet could have chosen the other road. Was it easy to choose one and leave the other? Why? Why not?*

E. *In stanza I, the last words 'wood', 'stood' and 'could' rhyme with one another; 'both' rhymes with 'undergrowth'. Find similar rhyming words in other stanzas.*





### *Making Suggestions*

#### MODEL A

- You : My friend is going on a camping trip to Rajasthan. What can I give her/him as a present?
- Your Partner : Perhaps you can give her/him something useful? What about a new water bottle or a lunch box?
- You : Thank you for your suggestion. I think I'll give him a new water bottle.

#### MODEL B

- You : Our school is closed tomorrow. Shall we go to a movie?
- Your Partner : There are no good films. Let's go swimming.

#### MODEL C

- You : Tomorrow is a holiday. I am wondering what to do.
- Friend : Shall we go for a movie to the Metro?
- You : Yes we can. But which one will we see? Two movies are running there.
- Friend : Shall we see Richard Attenborough's 'Gandhi' this week?
- You : And Satyajit Ray's 'Pathar Panchali' next week?
- Friend : Good idea. We'll do just that.

Practise the above dialogues with your partner. Substitute 'school trip to Nahital' (for a camping trip to Rajasthan) and 'play a hockey match' (for go to the movies). Make other necessary changes.

*[Gerrard lives alone in a lonely cottage. An intruder, who is a criminal, enters his cottage. He bears some resemblance to Gerrard. He intends to murder Gerrard and then impersonate him. Does he succeed?]*

*SCENE: A small cottage interior. There is an entrance back right (which may be curtained). Another door to the left must be a practical door. The furniture is simple, consisting of a small table towards the left, a chair or two, and a divan rather upstage on the right. On the table is a telephone.*

*(When the curtain rises Gerrard is standing by the table phoning. He is of medium height, and wearing horn-rimmed glasses . . . He is dressed in a lounge suit and a great coat. His voice is cultured.)*

Gerrard : . Well, tell him to phone up directly. I must know.. Yes, I expect I'll still be here, but you mustn't count on that ... In about ten minutes' time. Right-ho. Goodbye.

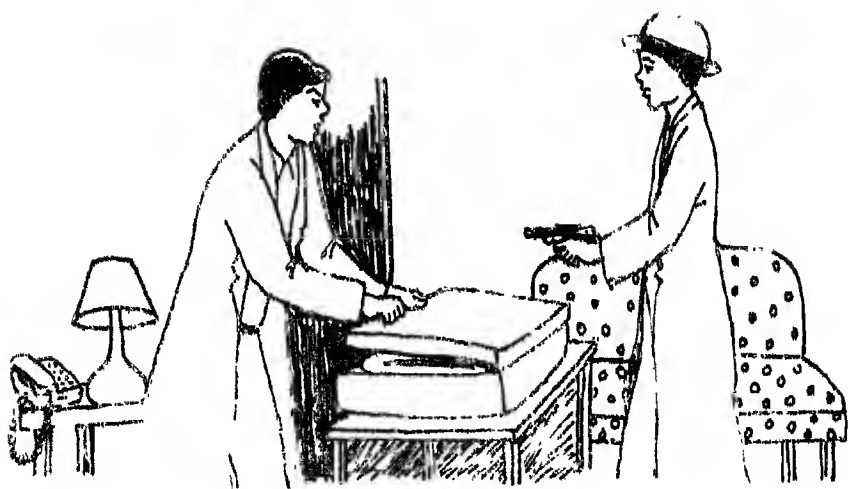
*[He puts down the phone and goes to the divan on the left, where there is a travelling bag, and starts packing. Whilst he is thus engaged, another man, similar in build to Gerrard enters from the right silently -revolver in hand. He is flashily dressed in an overcoat and a soft hat. He bumps accidentally against the table, and at the sound Gerrard turns quickly.]*

Gerrard : *(pleasantly)* Why, this is a surprise. Mr —er—

Intruder : I'm glad you're pleased to see me. I don't think you'll be pleased for long. Put those paws up!

Gerrard : This is all very melodramatic, not very original, perhaps, but...

Intruder : Trying to be calm and—er—



- Gerrard : Nonchalant' is your word, I think.
- Intruder : Thanks a lot. You'll soon stop being smart. I'll make you crawl. I want to know a few things, see.
- Gerrard : Anything you like. I know all the answers. But before we begin I should like to change my position; you may be comfortable, but I am not.
- Intruder : Sit down there, and no funny business. *(Motions to a chair, and seats himself on the divan by the bag.)*  
Now then, we'll have a nice little talk about yourself !
- Gerrard : At last a sympathetic audience ! I'll tell you the story of my life. How as a child I was stolen by the gypsies, and why at the age of thirty-two, I find myself in my lonely Essex cottage, how...
- Intruder : Keep it to yourself, and just answer my questions. You live here alone? Well, do you?

- Gerrard : I'm sorry. I thought you were telling me, not asking me. A question of inflexion; your voice is unfamiliar.
- Intruder : (*with emphasis*) Do you live here alone?
- Gerrard : And if I don't answer?
- Intruder : You've got enough sense not to want to get hurt.
- Gerrard : I think good sense is shown more in the ability to avoid pain than in the mere desire to do so. What do you think, Mr—er—
- Intruder : Never mind my name. I like yours better, Mr Gerrard. What are your Christian names?
- Gerrard : Vincent Charles.
- Intruder : Do you run a car?
- Gerrard : No.
- Intruder : That's a lie. You're not dealing with a fool. I'm as smart as you and smarter, and I know you run a car. Better be careful, wise guy!
- Gerrard : Are you American, or is that merely a clever imitation?
- Intruder : Listen, this gun's no toy. I can hurt you without killing you, and still get my answers.
- Gerrard : Of course, if you put it like that, I'll be glad to assist you. I do possess a car, and it's in the garage round the corner.
- Intruder : That's better. Do people often come out here?
- Gerrard : Very rarely. Surprisingly few people take the trouble to visit me. There's the baker and the greengrocer, of-course; and then there's the milkman — quite charming, but no one so interesting as yourself.
- Intruder : I happen to know that you never see trades people.

- Gerrard : You seem to have taken a considerable amount of trouble. Since you know so much about me, won't you say something about yourself? You have been so modest.
- Intruder : I could tell you plenty. You think you're smart, but I'm the top of the class round here. I've got brains and I use them. That's how I've got where I have.
- Gerrard : And where precisely have you got? It didn't require a great brain to break into my little cottage.
- Intruder : When you know why I've broken into your little cottage, you'll be surprised, and it won't be a pleasant surprise.
- Gerrard : With you figuring so largely in it, that is understandable. By the way, what particular line of crime do you embrace, or aren't you a specialist?
- Intruder : My speciality's jewel robbery. Your car will do me a treat. It's certainly a dandy bus.
- Gerrard : I'm afraid jewels are few and far between in the wilds of Essex.
- Intruder : So are the cops. I can retire here nicely for a little while.
- Gerrard : You mean to live with me? A trifle sudden isn't it; you've not been invited.
- Intruder : You won't be here long; so I didn't trouble to ask.
- Gerrard : What do you mean?
- Intruder : This is your big surprise. I'm going to kill you.
- Gerrard : A little harsh, isn't it?
- Intruder : (*with heavy sarcasm*) Yeah, I'll be sorry to do it. I've taken a fancy to you, but it's just got to be done.
- Gerrard : Why add murder to your other crimes? It's a grave step you're taking.

- Intruder : I'm not taking it for him. I've been hunted long enough. I'm wanted for murder already, and they can't hang me twice.
- Gerrard : You've planning a gratuitous double, so to speak. Admitted you've nothing to lose, but what have you to gain?
- Intruder : I've got freedom to gain. As for myself, I'm a poor hunted rat. As Vincent Charles Gerrard I'm free to go places and do nothing. I can eat well and sleep and without having to be ready to beat it at the sight of a cop.
- Gerrard : In most melodramas the villain is foolish enough to delay his killing long enough to be frustrated. You are much luckier.
- Intruder : I'm O.K. I've got a reason for everything. I'm going to be Vincent Charles Gerrard, see. I've got to know what he talks like. Now I know. That posh stuff comes easy. This is Mr V.C. Gerrard speaking. (*Pantomime of phoning, in imitation cultured voice.*) And that's not all. (*He stands up.*) Get up a minute (*Gerrard stands.*) Now take a look at me.
- Gerrard : You're not particularly decorative.
- Intruder : No! Well, that goes for you, too. I've only got to wear specs and I'll be enough like you to get away with it.
- Gerrard : What about your clothes? They'll let you down if you're not careful
- Intruder : That'll be all right. Yours will fit me fine.
- Gerrard : That is extremely interesting, but you seem to miss the point of my remark. I said, you were luckier than most melodramatic villains. It was not a tribute to your intelligence. You won't kill me for a very good reason.
- Intruder : So that's what you think.

- Gerrard : You'll let me go, and thank God you didn't shoot sooner.
- Intruder : Come on. What's on your mind! Better be quick. This conversation bores me.
- Gerrard : Your idea is to elude the police by killing me and taking on my identity?
- Intruder : Yes, I like the idea.
- Gerrard : But are you sure it's going to help you?
- Intruder : Now listen here. I've got this all planned. I did a job in town. Things went wrong and I killed a cop. Since then I've done nothing but dodge.
- Gerrard : And this is where dodging has brought you?
- Intruder : It brought me to Aylesbury. That's where I saw you in the car. Two other people saw you and started to talk. I listened. It looks like you're a bit queer kind of a mystery man.
- Gerrard : A mystery which I propose to explain.
- Intruder : (*disregarding him*) You phone your orders and sometimes you go away suddenly and come back just the same. Those are just the things I want to do. Hearing about you was one of my luckiest breaks.
- Gerrard : Apparently you haven't the intelligence to ask why I am invested in this cloak of mystery.
- Intruder : (*preparing to shoot*) As I said before, this conversation bores me.
- Gerrard : Don't be a fool. If you shoot, you'll hang for sure. If not as yourself, then as Vincent Charles Gerrard.
- Intruder : What is this?
- Gerrard : This is your big surprise. I said you wouldn't kill me and I was right. Why do you think I am here today and gone tomorrow, never see

trades people? You say my habits would suit you. You are a crook. Do you think I am a Sunday-school teacher?

The game's up as far as I'm concerned. Things went wrong with me. I said it with bullets and got away. Unfortunately they got one of my men, and found things the fool should have burnt. Tonight I'm expecting trouble. My bag's packed ready to clear off. There it is.

Intruder : It's a bag all right and this is a gun all right. What's all this?

Gerrard : That's a disguise outfit; false moustaches and what not. Now do you believe me?

Intruder : *(musingly)* I don't know.

Gerrard : For God's sake clear that muddled head of yours and let's go. Come with me in the car, I can use you. If you find it's a frame, you've got me in the car, and you've still got your gun.

Intruder : May be you're right.

Gerrard : Then don't waste time. *(Goes and picks up hat and bag.)*

Intruder : Careful, boss, I'm watching you.

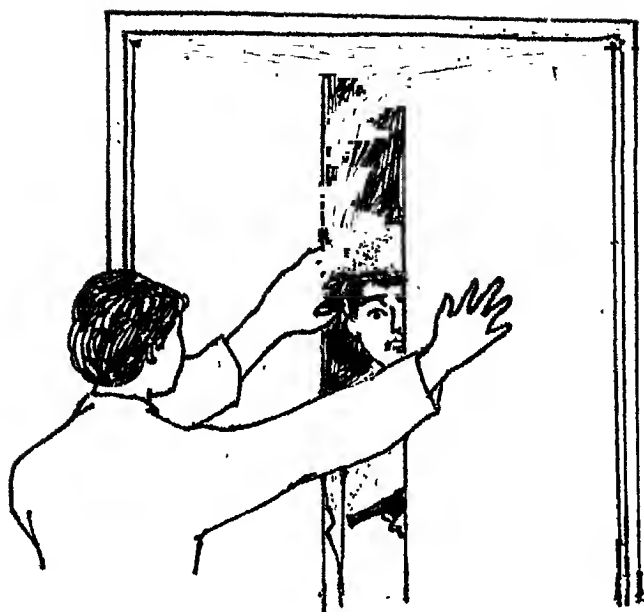
Gerrard : I have got a man posted on the main road. He'll ring up if he sees the police, but I don't want to leave... *(telephone bell rings)* Come on! They're after us. Through here straight to the garage.

Intruder : How do I know that you are telling the truth?

Gerrard : Oh, don't be a fool. Look for yourself.

*(Gerrard opens door and steps away. Intruder leans forward to inspect it, with his side towards Gerrard, but with the revolver ready. As he turns his head, Gerrard gives him a push into the cupboard, knocking the revolver out of his hand. He slams the*





*door and locks it, picks up the revolver and goes to the phone, where he stands with the gun pointed at the cupboard door.)*

Intruder : *(rattles door and shouts)* Let me out of here!

Gerrard : Hello. Yes, speaking. Sorry I can't let you have the props in time for rehearsal, I've had a spot of bother-quite amusing. I think I'll put it in my next play. Listen, can you tell our friend the Sergeant to come up here at once. You'll probably find him in the Public Bar.

**Douglas James**

- melodrama – an emotional dramatic piece with a happy ending
- inflexion – condition of changing the voice
- sarcasm – use of bitter ironic remarks
- pantomime – use of movement and expression to communicate something
- elude – escape

A. Give short answers.

1. (a) Did Gerrard live alone in his cottage?  
(b) Did many people come to visit him?
2. Why did the Intruder want to make Gerard talk?
3. "I said this with bullets."  
(a) Who said this?  
(b) Does it mean that Gerrard had killed someone?  
(c) Was he telling the truth?  
(d) Why did he make this statement?
4. (a) What did Gerrard push the Intruder into?  
(b) How did he ensure that the Intruder didn't come out?
5. "I'll put it in my next play." What was Gerrard's profession?

B. Answer in 30-40 words each.

1. "You'll soon stop being smart."  
(a) Why did the Intruder think that Gerrard was being "smart"?  
(b) When, according to the Intruder, would Gerrard stop being smart?
2. Why did the Intruder say, "They can't hang me twice."
3. What crime had the Intruder committed?
4. Why did he send for the sergeant?
5. Gerrard said, "You have been so modest." Was Gerrard being  
(a) funny?  
(b) truthful?  
(c) ironical?

*Give reasons for your answer.*

6. Do you think Gerrard —
- (a) was intelligent?
  - (b) had presence of mind?
  - (c) had a sense of humour?

*Select suitable words from the play in support of your answer.*

*C. Discuss in Pairs or Groups*

*Take a stand. Speak either **for** or **against** these topics:*

1. Crime never pays.
2. It is safer to stay in a crowded locality.

*D. Write a paragraph*

*A. Fill in the blanks with the correct forms of these phrasal verbs.*

break into   look into   take into   put into   get into

- i. You can play with your friends but don't \_\_\_\_\_ any mischief.
- ii. The complaint has been lodged. The police will \_\_\_\_\_ the matter.
- iii. In the morning the Intruder \_\_\_\_\_ Gerrard's house.
- iv. The Headmaster will \_\_\_\_\_ our class teacher \_\_\_\_\_ his confidence.
- v. \_\_\_\_\_ all the loose change \_\_\_\_\_ your pocket.

*B. We sometimes add prefixes un- or im- to indicate negation:*

*Example : kind — unkind   proper — improper*

*Add un- or im- to these words:*

familiar	pure	modest	possible
common	probable	comfortable	clean

### C. Spelling

Select the correct words from those given in brackets.

1. Kofi Annan won the Nobel (piece, peace) prize for 2001.
2. Everyone in this room loves books (expect, except) Ravi.
3. Some red roses have no (sent, seent).
4. Every night I write a few sentences in my (dairy, diary).
5. (Deer, Dear) run fast and gracefully.

उदा. (क) प्रत्ययों को भरें।

Study these sentences :

- (a) I killed a poisonous snake.
- (b) I have killed a poisonous snake.

In both these sentences the action was performed in the past. The difference is that in sentence (a) the action of killing is over and done with, while sentence (b) emphasises the *present* result of the past action — the snake has been killed so now you need not be afraid.

- A. Ask questions beginning with *have* or *has* using the given cues. The first one has been done for you.

Example : Neha is running a high temperature (sent for  
 ..... doctor).

Have you sent for a doctor?

1. It is going to rain. (removed .....clothes).
  2. My friend's birthday is on Monday (bought a gift).
  3. I have to go to the airport (ring for a taxi).
  4. The water in the jug was not clean (boiled).
  5. Anil is making the model of a space station (finished).
- B. Use the Present Perfect or Simple Past of the verbs given in brackets.

1. Lata : \_\_\_\_\_ you \_\_\_\_\_ (see) any good films lately?

Hema : Yes, I \_\_\_\_\_ (be) in Tokyo last week and  
 \_\_\_\_\_ (see) an interesting Japanese film.

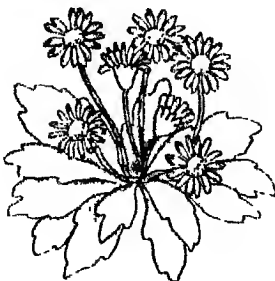
2. When we first \_\_\_\_\_ (come) to this colony it \_\_\_\_\_ (be) very quiet and peaceful. But since then a number of high rise buildings \_\_\_\_\_ (come up) and it \_\_\_\_\_ (become) noisy.
3. Rani : \_\_\_\_\_ you \_\_\_\_\_ (see) the new film on tigers?  
Neha : No, I \_\_\_\_\_ (not). My parents \_\_\_\_\_ (see) it last week. They \_\_\_\_\_ (buy) tickets for me and my brother and we'll go tomorrow.
4. Yesterday a car mechanic \_\_\_\_\_ (steal) a car. The police \_\_\_\_\_ (catch) him.
5. Noor : Is there a robot in your kitchen?  
Shama : Yes, there is. He \_\_\_\_\_ (wash) the dishes.  
Noor : \_\_\_\_\_ you \_\_\_\_\_ (give) him some food?  
Shama : Yes, I \_\_\_\_\_ (have). I \_\_\_\_\_ (give) him some rusks and hard biscuits.

#### IV. Composition

Imagine you are Gerrard. Tell your friend what happened when the Intruder broke into your house.

[cues : Describe (a) the Intruder — his appearance, the way he spoke; his plan.

(b) how you outwitted him.]



**To me this little village is dear as the moon,  
And from the great city it has dragged me away.**

**– Gond Folk Song**

*[Verrier Elvin (1902-1964), a famous English anthropologist admired tribal art and culture. He lived in tribal India amidst the Gonds. What type of house did he live in, and how did he decorate it? Let's read and find out what he observed about the way of life of the Gonds.]*

FROM 1931 to 1953, I spent most of my time in houses of mud and thatch. I will shortly describe the beautiful mud house that I finally built at Patangarh. When we started we had very cramped quarters and in our first *ashram*, which included a small chapel, four living rooms and a veranda, there wasn't room to swing a cat, even if we had wished to indulge in such an unGandhian practice. The great advantage of a mud house is that when you get tired of it you can knock down a wall and rearrange your rooms. If necessary, you can knock the house down altogether and move the timber and bamboo to some other site. Even though a thatched roof often lets in the rain, it is cool in summer and does not make the terrific noise which is caused by the corrugated iron sheets which have become a fashion in parts of India. We had mud floors which were washed every day or two with cow-dung. This may sound a little repulsive to anyone who has not tried it, but actually it is very pleasant and hygienic. If you once accept that it is a good and natural thing to live out of the way among tribal people in their own hills and forests, all the other things follow naturally from it.

The Gonds are highly cultured people and a great tribe. They are distributed all over central India, now Madhya Pradesh and Chhattisgarh. Their culture survives in their

memories of the past, for they have an extensive mythology, in the legendary history of their old kings and heroes, and in the dance and song at which they are still expert. They have royal blood in their veins and even the poorest and simplest of them has a strength of purpose, a dignity, a redeeming sense of humour. They have a courage in face of the disasters of life that anyone may envy. The honest peasant in his field, the devotee of Mother Earth, drawing strength from the elemental forces of Nature, is in this sense as truly cultured as the most sophisticated intellectuals. Gonds are known for their art and culture, and for their simplicity.



Gond poetry is simple and symbolic, free of all literary conventions and allusions. It is a poetry of earth and sky, of forest, hill and river, of the changing seasons and the varied passions of men, a poetry of love, naked and unashamed, unchecked by any inhibition or restraint. The bulk of the poems are songs of the dance and the most poetic of them are perhaps the songs of the great Karma dance, which is common to many of the primitive tribes of central India. This dance symbolizes the growth of the green branches of the forest in the spring ; sometimes a tree is set up in the village and the people dance round it. The men leap forward to the rapid roll of drums and the women sway back before them. Then bending low to the ground the women dance, their feet moving in perfect rhythm, until the group of singers advances towards them like the steady urge of wind coming and going among the tree-tops, and the girls swing to and fro in answer. This is the one great cultural interest of the people. A girl dancer is compared by the Gonds to a lovely tree moving to the unseen power of nature.

The chief surviving art of the Gonds and Pardhans of this part of India was to sculpt on the mud walls of their houses and you can still see many tiny hovels, devoid of every dignity save cleanliness, decorated with charming murals. We decided, therefore, to have all the walls of our own house decorated in this way. It was a big job and took nearly six months, for most of the artists were elderly women who had lots of other things to do, and tribal artists, like artists everywhere, are sensitive and temperamental and, unlike those elsewhere, had no tradition of doing anything for show or for pay.

An elderly lady came from a distant village; she was the most famous of any worker of this kind, a comfortable kindly person, intent on her work, taking a great pride in it. How we had to guard her! Almost every week a little deputation would arrive from her village; there was a wedding, someone had died, her cow had strayed into the forest, her granddaughter was crying for her : would she please come back. But she was so interested in what she was doing that she would not leave until she had finished. For she had the instincts of a true artist. Before starting a new canvas, as it were, she had an engaging habit of embracing the wall with her arms, as if she loved it and the beauty she was to create; which reminds me of a two-year-old tribal boy who never passed our radio set, which made the music he loved, without kissing it.



Soon the walls were covered with tribal heroes, birds, animals, scorpions, mountains, dancers, and deer with enormously long legs to symbolize their speed. In the dispensary, which formed part of the building, were representations of tribal medicine-men doing their stuff, and in contrast a model of the



doctor with his hypodermic. In a bathroom were excellent mud water-girls, three feet high, with pots on their heads and a well at their feet.

This Gond art is characterized by symbolism and by a very simplified method of representation : a bird may be shown by its wings, a dancer by his legs. And the Gonds seem to have little idea of symmetry or straight lines. When I raised this point with one of them, she replied, 'But trees in the forest do not stand up straight, nor do the branches extend equally on either side. The pattern on the wall is like the forest.' And so in many cases it was, and the effect was not displeasing.

The walls of the house did not go up to the roof, and the artists wanted to put a sort of frieze right round the top. This was great fun. Everybody loved modelling mud animals and birds. A little boy of about twelve arrived one morning and revealing remarkable powers of imagination; he made a splendid elephant with a crown on its head and a howdah on its back, a Ganpati which might shock an orthodox iconographer but which was interesting as showing the tribal conception of a Hindu deity, a most elegant camel, a mud motor-car, a tiger with a curling tail, birds so realistic that they looked as if they might fly into the air—and all in the clumsy medium of wet mud mixed with millet chaff.

Around this house and the other houses in which we lived there was a strong atmosphere of affection, not only on our side but also from the people who crowded in at all hours of the day and night in a completely natural and informal way as if the place was their own, as indeed it was. Outside, there was jealousy and even hatred, for some officials and other non-tribals resented the way that anyone could come to us; they felt that we had let civilization down by being too accessible and thus making it more difficult for them to maintain their own barriers of superiority. But this was outside. Inside our walls we could forget everything in the warmth and simplicity of our tribal friends.

**Verrier Elwin**

*The Tribal World of Verrier Elwin*

**Glossary**

anthropologist	– study of the human race specially of its origins, customs and beliefs
eccentric	– unconventional
infantile	– childish
repulsive	– causing aversion / disgusting
allusions	– indirect reference
rapture	– great delight
riddle	– puzzling question
hypodermic	– (of drugs, etc.) injected below the skin
symmetry	– correct balance
iconographer	– a user or student of images or symbols in visual arts
frieze	– a broad horizontal band of sculpted or painted decoration especially on a wall near the ceiling

**I. COMPREHENSION****A. Answer the following questions in a few words :**

- i. Who are the Gonds? Where do they live?
- ii. Mention two features of Gond poetry.
- iii. How do the Gonds decorate the walls of their houses?
- iv. Mention two symbols the Gonds use on the walls of their houses.
- v. The author contrasts the warmth and affection he gets from his tribal friends with the attitude of others living in the same area. Pick out two words to illustrate this.
- vi. Are the art, poetry and dance of the Gonds largely derived from —
  - (a) Mythological stories?
  - (b) Ballads?
  - (c) Nature?

vii. Find sentences in the text which mean the same as the following :

- (a) The first house the author lived in was very small.(para1)
- (b) Gond culture, which is very ancient, survives even today, through their old stories, music and dance.(para 2)
- (c) The steps of the Karma dance are like the movement of the wind in the tree tops.(para 3)
- (d) Even some of the smallest mud houses of the Gond's were clean and beautifully decorated.(para 4)
- (e) Verrier Elwin and his family were regarded with great love and affection by the villagers.(last para)

B. Answer these questions in about 30-40 words each:

- (i) What are the great advantages of a mud house?
- (ii) 'It is a poetry of earth and sky.' Whose poetry is described here? What are the other main features of this poetry?
- (iii) 'She had the instinct of a true artist.' Who is she? Why does the author describe her as 'a true artist'?

C. Answer the following questions in about 100-150 words each :

- i. The author describes the Gonds as 'a great tribe.' What aspects of Gond character does the author talk about?
- ii. (a) Describe some of the motifs of Gond painting and sculpture related to their surroundings.
- (b) Give some examples of the motifs which are unconventional and not related to their surroundings.

D. Discuss in Groups or Pairs

*Take a stand and speak either **for** or **against** this topic.*

Tribal people should give up their folk art and culture and modernize themselves.

Step 1 : Vocabulary

1. Give one word for each group of words.

Example :

- a. a person whose job is to design machinery, fashionable clothes and furniture, etc.—*designer*
- b. a person who draws and paints. \_\_\_\_\_
- c. a person who makes idols by chiselling stone, wood, etc., \_\_\_\_\_
- d. a person who weaves thread into cloth. \_\_\_\_\_
- e. a person who builds houses. \_\_\_\_\_
- f. a person who designs buildings and supervises their construction. \_\_\_\_\_

2. Who are they?

- a. Dentist — *A doctor who looks after our teeth*
- b. Dermatologist — \_\_\_\_\_
- c. Physician — \_\_\_\_\_
- d. Paediatrician — \_\_\_\_\_
- e. Orthopaedist — \_\_\_\_\_
- f. Ophthalmologist — \_\_\_\_\_
- g. Cardiologist — \_\_\_\_\_

3. Some words are wrongly spelt in the following sentences. Pick out the incorrect words and write them correctly.

- a. The sealing of the house is supported by weak beams. \_\_\_\_\_
- b. He blue into the balloon and it burst with a loud noise. \_\_\_\_\_
- c. You cannot get a driving license since you are a miner. \_\_\_\_\_
- d. Sita and Geeta are twins. The former is a musician and the later is a professor. \_\_\_\_\_

- e. I need a lone of Rs.1000. \_\_\_\_\_
- f. My grandmother prefers course rice. \_\_\_\_\_

### III. GRAMMAR AND USAGE

*The simple past tense in conjunction with the past continuous tense.*

- i I *was having* my breakfast when my friend *arrived*.
- ii While the dancers *were moving* their feet in perfect rhythm, the group of singers *advanced* towards them.
- iii While Asha *was cutting* vegetables, she *cut* her finger.

The simple past tense is used in conjunction with the past continuous tense to refer to two events in the past, one of which was in progress at the moment of speaking interrupted by the other.

- A. Now read the parts of sentences given in column I and column II. Join the appropriate parts and frame sentences as given in the examples above.

I	II
a. When I was eating dinner	she slipped and sprained her ankle.
b. While we were travelling on the Shatabdi	a car splashed mud on his new white uniform.
c. When Mona was running	that a big rat was eating the samosas.
d. I was trying to finish my painting.	the train derailed.
e. I heard a loud noise in the kitchen and found	when my little brother spilled ink over it.
f. While Mohit was walking to school yesterday	I choked on a piece of carrot.

B. Use the following facts and write a paragraph on Verrier Elwin :

Born : 1902

Father : A bishop

Education : Merton College, Oxford, a degree in English and Theology

Comes to India : 1927

Visits : Sabarmati Ashram in Ahmedabad and meets Mahatma Gandhi

Influenced by Mahatma Gandhi

Works for the tribals in Bastar and in Mandla districts

Becomes Adviser to the North-Eastern government

Writes several books

Imagine you are Verrier Elwin and are travelling to meet the Gonds in Central India. Complete this description of the journey, using the following hints.

Bright sun - dusty roads - tall trees - very  
thick forest - slight breeze - thirsty -  
excitement - stranger - warmth - affection

Begin : Last Sunday I decided to board the bus to Bastar. The bus was not too crowded and I easily managed a seat by the window. The air was\_\_\_\_\_.



## PROJECT

**Topic: Santhal (Jaintia) Tribes - "Tribes, Races & Languages"**

**Step 1 :** Class is divided into four groups. Each group collects information about different aspects of the life and culture of the *Santhals*.

Group 1	Group 2	Group 3	Group 4
their physical appearance and dress their homes the natural resources of their state	<ul style="list-style-type: none"> <li>● main occupation of the men and women</li> <li>● their food and standard of living</li> </ul>	<ul style="list-style-type: none"> <li>● their folk art and literature</li> </ul>	<ul style="list-style-type: none"> <li>● Progress made in the last decade in the fields of :</li> <li>● health and child care</li> <li>● education</li> <li>● means of transport and communication</li> </ul>

**Step 2 :** The information is collated and illustrated.

**Step 3 :** The leader of each group presents the information to the class.

**Step 4 :** The cards containing the information are put up on the class board.

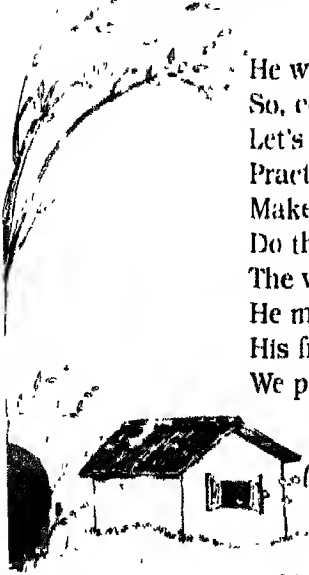


# Wind

*[The wind blows strongly and causes a lot of destruction.  
Yet we praise it. When can its friendship be good?]*

The Poem

Wind, come softly.  
Don't break the shutters of the windows.  
Don't scatter the papers.  
Don't throw down the books on the shelf.  
There, look what you did — you threw them all down.  
You tore the pages of the books.  
You brought rain again.  
You're very clever at poking fun at weaklings.  
Frail crumbling houses, crumbling doors, crumbling  
rafters,  
crumbling wood, crumbling bodies, crumbling lives,  
crumbling hearts —  
the wind god winnows and crushes them all.



He won't do what you tell him.  
So, come, let's build strong homes,  
Let's joint the doors firmly.  
Practise to firm the body.  
Make the heart steadfast.  
Do this, and the wind will be friends with us.  
The wind blows out weak fires.  
He makes strong fires roar and flourish.  
His friendship is good.  
We praise him every day.

**Subramania Bharati**

*(Translated from Tamil by A.K. Ramanujan)*





5. (a) Does the wind symbolize --  
disappointment and failure?  
or  
difficulties and challenges?  
(b) Pick out the right answer. Give reasons for your choice.
- 6.
1. Pick out the lines from the poem which mean strong in mind and body.
  2. What is the role of the wind in Stanza I ? What has it been contrasted with in Stanza II?



### *Taking and Giving Messages*

#### MODEL A

- Neha : Hello, can I talk to Ms. Singh, please?
- Rasi : I'm afraid she's not in right now.
- Neha : Can you pass on a message to her, please?
- Rasi : Yes, of course. What's it?
- Neha : Please tell her that Dr. Jha will meet her at 9 o'clock tomorrow morning.
- Rasi : I'll tell her that. And this is regarding...?
- Neha : He'll talk about the documentary film she is shooting for him.
- Rasi : May I know your name, please?
- Neha : Neha.
- Rasi : I'll pass on your message to her, Neha.
- Neha : Thank you.

#### EXERCISE

- Rasi : Excuse me, Ms. Singh. There's a message for you from Neha.
- Ms. Singh : What's it?
- Rasi : She said that Dr. Jha would meet you at 9 o'clock tomorrow morning. He would like to discuss the documentary film you are shooting for him.
- Ms. Singh : Thank you. I'll be in my room at 9 o'clock.

#### EXERCISE

Along the lines of the model above leave a message with your partner :

- (a) telling him that he has been invited to Rajesh's birthday party on Tuesday.
- (b) asking him to join his friends to see a film on wild life on Sunday.

# The Last Moonwalker

## Man and the Moon : 1969-1999

AN INTERVIEW WITH ASTRONAUT EUGENE CERNAN

*[All explorers and adventurers have certain dreams. Cernan is the last man to walk on the moon. What was his dream? Was it realised?]*

Frank Vizard : It's been 30 years since man walked on the moon. What are your thoughts on this anniversary?

Eugene Cernan : How did 30 years go by so quickly? Is it possible that it was that long ago? It was the greatest endeavour in the history of mankind. And it was something a lot of people thought couldn't be done.

When President Kennedy said in 1961 that we were going to the moon, we had a grand total of 16 minutes of space flight experience. That's one hell of a commitment. Kennedy was asking us to do the impossible. But you get the fever.

Yet looking back, it sometimes seems unreal because we quit. We went to the moon. Then we came home and here we are. We're still home. The disappointing thing is that I'm still the last moonwalker. It's a very dubious honour to be the last man who walked on the moon.

Frank Vizard : Did you think we'd stay at home so long?

Eugene Cernan : No, I didn't. We had the momentum to be on our way to Mars in a decade. At the

end of Apollo 17. I said, "This is the conclusion of Apollo, but it's also the beginning of the future. Not only will we go back to the moon but we will be on our way to Mars by the turn of the century." Publicly, I gave myself 28 years for that to happen. Now if you think I'm not disappointed, you're wrong. I am.

Frank Vizard : How did we lose the momentum?

Eugene Cernan : I'm not sure what brought us to this point. Apollo 13 didn't help. The commitment was to send a man to the moon and bring him back. After Apollo 13, people started to say, "We can't afford to lose a man up there." (Apollo 13 was nearly lost to an onboard fire while the spacecraft was en route to the moon.)

Let me tell you about what we did to the generation that came after us, today's 40-year-olds. We went to the moon. We said how great it was to go to the moon. And the thinking was we'd go on to Mars. We told them to go for it. We held out a big stick with a big plum on it. Then we took it away. A lot of people in that generation now say we left them hanging out to dry.

Frank Vizard : Would you go back to the moon?

Eugene Cernan : Yes. Absolutely. Without question.

Frank Vizard : Will we ever live on the moon?

Eugene Cernan : I lived on the moon for 75 hours. But it was like parking a car in the desert and living out of it. You need a habitat. We know enough about the basics to build in a lesser-gravity environment under hostile conditions. We can build a habitat. We know we need a vehicle like the lunar

rover to explore. We can work in that environment.

There are only 12 people who have ever experienced anything except zero gravity and Earth's gravity. I'd trade both of them in for the moon's one-sixth gravity. It's way ahead of zero gravity. It gives you the ability to move around in ways you can't on Earth. Zero gravity is a sort of pain in the neck. It makes certain things easier but it makes other things very difficult.

Frank Vizard : Could we have stayed on the moon a few more days and not gotten bored?

Eugene Cernan : You bet your life! I wasn't ready to come home after three days. But we were there longer than anyone else.

Frank Vizard : Speaking of zero gravity, what are your feelings about the International Space Station?

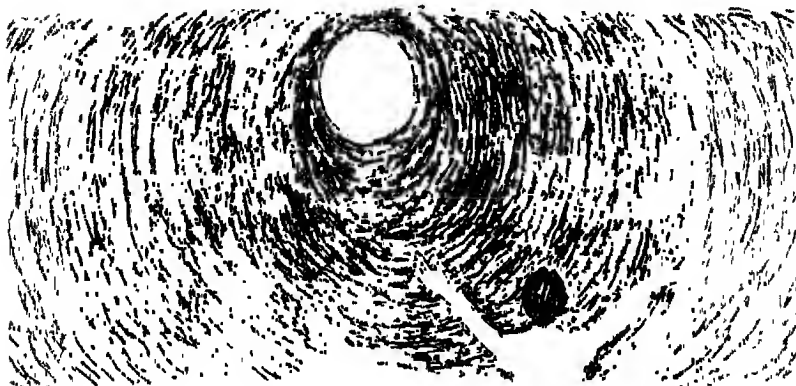
Eugene Cernan : The station is going to have a long-term scientific and commercial value. I call it exploiting space as opposed to exploring space. We're going somewhere we've been before.

From a manned point of view, we're totally ignoring exploring space. We're no longer a space-faring nation. We're exploiting our conquest. As a result, it's not nearly as exciting as going to Mars.

Frank Vizard : Are we going to Mars?

Eugene Cernan : We're going to Mars. Whether we go to the moon first, they have to figure that out. It won't be in the near future, but it will be by the next generation. The crew of the first spaceship to Mars is sitting in our elementary schools today.

We're going to find a better way to get there so we're not subject to the laws of nature. We have to develop the propulsion technology that will get us there in a short period of time and which will allow us to come home whenever we want. In 200 to 300 years, we will inhabit Mars.



Frank Vizard : Some people think unmanned vehicles are more than sufficient when it comes to space exploration.

Eugene Cernan : No, it's not enough, people have to go.

Frank Vizard : But why? Is science the impetus?

Eugene Cernan : Science, for the most part, has never been a stimulus for exploration. Scientists have always been a part of exploration. But Apollo evolved out of political international competition. There's always another reason.

Frank Vizard : So we need a non-scientific reason to go to the Red Planet?

Eugene Cernan : Yes. And that is going to be hard to find. It may be for commercial reasons like the mining of helium 3.

We'll go to Mars, but it will be a quest for knowledge, Curiosity. We'll find answers to questions like—Is there water on Mars? Was there life on Mars? Can we live there?

Frank Vizard : Would you like to see the next president challenge us to go to Mars the way President Kennedy challenged you to go to the moon? ,

Eugene Cernan : Somebody has to take the initiative. We need to challenge the entire world. It should be an international undertaking and there's no better target than Mars.

We have a responsibility to give the kids a chance. Let's give the children a chance to dream. Don't take that away from them.

### **Times Mirror Magazine**

#### **EXERCISE**

veteran	- person with much or long experience
endeavour	- effort/attempt
dubious	- doubtful
momentum	- motion of a moving body
habitat	- natural home of a plant or animal
propulsion	- the act of pushing forward
impetus	- driving force, a push forward
stimulus	- that which quickens thought or feeling

#### **COMPREHENSION**

**A** Answer each of the following questions in one or two words, or in a short phrase :

1. When does time move faster, during the period of happiness or when one is tense?
2. What was the compelling factor behind the expedition to the moon?



3. What did Cernan expect to happen after the last Lunar mission?
4. Why was the Apollo - 13 mission a failure?
5. How much time did Cernan spend on the moon?
6. Which is the 'Red Planet'?

**B. Answer the following questions in about 40 words each :**

1. What does Cernan mean when he says, "We are still at home?"
2. Is Cernan a disappointed man? Give reasons in support of your answer.
3. Cernan was on the moon for 75 hours. Did Cernan want to comeback? Which sentence in the text gives you the answer?
4. What does the author mean when he says, "The crew of the first spaceship to Mars is sitting in our elementary schools today?"

**C. Answer the following questions in about 100 to 150 words each :**

1. In the last paragraph Cernan says, "We have a responsibility to give the kids a chance to dream." How can we do that?
2. What is the difference between "exploiting" space and "exploring" space? What should we do? Give reasons for your answer.

**D. Discuss in Pairs or Groups :**

1. The author says man will inhabit Mars in 200 to 300 years from now. Discuss (i) the physical features of Mars (ii) the kind of people you are likely to find there – (from which countries, and with what personality traits), (iii) what the life there would be like?
2. There is more risk than adventure in the life of an astronaut.

*Replace the underlined phrase(s) in each sentence with an appropriate word chosen from the box.*

the initiative, commitment, a decade,  
endeavour, quest, hostile

1. The unfriendly attitude of the citizens will hamper the progress and prosperity of a country.
2. By the end of a period of ten years Dr. Reddy had acquired international recognition for his contribution to the study of Ecology.
3. The children of Sarvodaya School took an independent decision and cleaned the roads and gutters of Ramakrishna Puram.
4. The story of Gandhiji's search for truth can inspire anyone.
5. Your effort and sincerity will lead you to success.
6. Rakesh, Asim and Rishi had made a promise to teach one child each from a nearby village.

**B. Make new words by adding suffixes -tion, -ment, -sion.**

- i. Make the required changes in the spellings of the words.

disappoint, explore, compete, complete, revise

**Example :** Determine + tion = determination.

- ii. Use the correct forms of the new words to fill in the blanks in the sentences below.
  - (a) One should revise the course before the examination. Have you finished the \_\_\_\_\_.
  - (b) Book early for the show to avoid \_\_\_\_\_.
  - (c) The topic of the essay \_\_\_\_\_ is 'Population is a Resource'.
  - (d) Scientists \_\_\_\_\_ are conducting underwater \_\_\_\_\_ to find out new sources of fossil fuel.



### Exercise 10: Punctuation

*Punctuate the following sentences, using capital letters, full stops, question marks and inverted commas.*

let me never hear that again, commanded the monarch moved to wrath, can he be called almighty who is not powerful enough to make one man happy at this thought his eyes again grew moist with tears and he thought once more, this time in sadness, I am indeed like the sun which from afar illumines and warms but when at close quarters to the earth, blights all things that live and thrive thereon

### Exercise 11: Modals

*must, mustn't, should and shouldn't*

We use *must* to express absolute certainty, necessity, obligation and fixed determination.

*Example :* You *must* pay fee in time.

"You *must* be back by 7.00 p.m.," said the warden.

We use *should* to express duty or obligation or to express something which is desirable.

*Example :* You *should* get up early in the morning.

Students *should* be punctual.

The negative forms of *must* and *should* are *mustn't* and *shouldn't*.

A. Fill in the blanks in the sentences below using *must* or *should*.

1. There \_\_\_\_\_ be a school in your neighbourhood. I see so many children in school uniform.
2. Students \_\_\_\_\_ do their homework regularly.
3. That \_\_\_\_\_ be my mother. She promised to ring up at this time.
4. You \_\_\_\_\_ obey traffic rules.
5. "You \_\_\_\_\_ stand up when the national anthem is played" said the officer.
6. It's my father's birthday. I \_\_\_\_\_ ring him up.

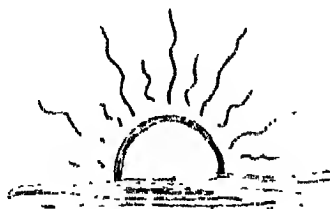
B. Fill in the blanks with *shouldn't* or *mustn't*.

1. Time and tide wait for none, so you \_\_\_\_\_ waste your time.
2. This wire is highly charged. You \_\_\_\_\_ touch it.
3. You \_\_\_\_\_ light a match when your car is being filled with petrol.
4. People \_\_\_\_\_ smoke. It is injurious to health.
5. You \_\_\_\_\_ drive on the highway unless you are confident.
6. We \_\_\_\_\_ play with a loaded gun.

C. WRITING

*Write a short paragraph in about 150 to 200 words on each one of these topics.*

1. You have been selected to go to the moon. Describe what preparations you are going to make and your voyage in the spaceship.
2. A hotel is constructed on the moon. Imagine that you go there and occupy one suite in the hotel. Describe what you will see and do there.



*[Why does the author say that it would be easier to borrow \$10,000 than to borrow \$10?]*

HAVE YOU ever, my dear readers, had occasion to borrow money? Have you ever borrowed ten dollars under a rigorous promise of your word of honour as a Christian to pay it back on your next salary day? Have you ever borrowed as much as a million at a time?

If you have done these things, you cannot have failed to notice how much easier it is to borrow ten thousand dollars than ten, how much easier still to borrow a hundred thousand, and that when you come at last to raising an international loan of a hundred million the thing loses all difficulty.

Here below are the little things that take place on the occasion of an ascending series of loans.

*The scene in which Hardup Jones borrows ten dollars till the first of next month from his friend, Canny Smith.*

'Say, look here, old man. I was wondering whether perhaps you wouldn't mind letting me have ten dollars till the end of the month.'

'Ten dollars!!'

'Oh, I could give it back all right just the minute I get my salary.'

'Ten dollars!!'

'You see, I've got into an awful tangle – I owe seven and a half on my board, and she said yesterday she'd have to have it. I couldn't pay my laundry last week, so he said he

wouldn't leave it, and I got this cursed suit on the instalment plan and they said they'd seize my trunk, and —'

'Say, but, I lent you five dollars, don't you remember, last November, and you swore you'd pay it back on the first and I never got it till away after New Year's —'

'I know, I know. But this is absolutely sure. So help me, I'll pay it right on the first, the minute I get my cheque.'

'Yes, but you won't —'

'No, I swear I will —'

And after about half an hour of expostulations and protests of this sort, having pledged his soul, his body, and his honour, the borrower at last gets his ten dollars.

*The scene in which Mr McDuff of the McDuff Hardware Store in Central City (pop.3,862) borrows \$1,000 from the local bank.*

The second degree in borrowing is represented by this scene in which Mr. John McDuff of McDuff Bros. Hardware Store (Everything in Hardware), calls on the local bank manager with a view to getting \$1,000 to carry the business forward for one month till the farmers' spring payments begin to come in.

Mr McDuff is told by one of the (two) juniors in the bank to wait — the manager is engaged for the moment.

The manager in reality is in his inner office, sorting out trout flies. But he knows what McDuff wants and he means to make him wait for it and suffer for it.

When at last McDuff does get in, the manager is very cold and formal.

'Sit down, Mr McDuff,' he says.

When they go fishing together, the manager always calls McDuff 'John.' But this is different. McDuff is here to borrow money. 'I came in about that loan,' says McDuff.

*[Why does the author say that it would be easier to borrow \$10,000 than to borrow \$10?]*

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'Sit down, Mr McDuff,' he says.

When they go fishing together, the manager always calls McDuff 'John.' But this is different. McDuff is here to borrow money. 'I came in about that loan,' says McDuff.

The manager looks into a ledger.

'You're overdrawn \$17.00 right now,' he says.

'I know, but I'll be getting my accounts in any time after the first.'

Then follows a string of severe questions. What are McDuff's daily receipts? What is his overhead? What is his underfoot? Is he a church goer? Does he believe in a future life?

And at last even when the manager finally consents to lend the thousand dollars (he always meant to do it), he begins tagging on conditions :

'You'll have to get your partner to sign.'

'All right.'

'And you'd better get your wife to sign.'

'All right.'

'And your mother, she might as well sign too —'

There are more signatures on a country bank note for one month than on a Locarno treaty.

And at last McDuff, of Everything in Hardware, having pledged his receipts, his premises, his credit, his honour, his wife, and his mother - - gets away with the thousand dollars.

THE SCENE NO. 118

*How Mr P.Q. Pingpoint, of the great financial House of Pingpoint, Pingpong and Company, New York and London, borrows a million dollars before lunch.*

*Here the scene is laid in a fitting setting. Mr. Pingpoint is shown into the sumptuous head office of the president of the First National Bank.*

'Ah, good morning,' says the president as he rises to greet Mr. Pingpoint. 'I was expecting you. Our general manager told me that you were going to be good enough to call in. Won't you take this larger chair — you'll find it easier?'

'Ah, thank you. You're very comfortable here.'

'Yes, we rather think this is a pleasant room. And our board room, we think, is even better. Won't you let me show you our board room?'

'Oh, thanks, I'm afraid I hardly have the time. I just came in for a minute to complete our loan of a million dollars.'

'Yes, our executive vice-president said that you are good enough to come to us. It is very kind of you, I'm sure.'

'Oh, not at all.'

'And you are quite sure that a million is all that you care to take? We shall be delighted, you know, if you will take a million and a half.'

'Oh, scarcely. A million, I think, will be ample just now; we can come back, of course, if we want more.'

'Oh, certainly, certainly.'

'And do you want us to give any security, or anything of that sort?'

'Oh no, quite unnecessary.'

'And is there anything you want me to sign while I am here?'

'Oh no, nothing, the clerks will attend to all that.'

'Well, thanks, then, I needn't keep you any longer.'

'But won't you let me drive you up-town? My car is just outside. Or, better still, if you are free, won't you come and eat some lunch with me at the club?'

'Well, thanks, yes, you're really extremely kind.'

And with this, quite painlessly and easily, the million dollars has changed hands.

But even that is not the last degree. Eclipsing that sort of thing, both in ease and in splendour, is the international loan, as seen in —

*The scenes which accompany the flotation of an Anglo-French loan, in the American market, of a hundred million dollars, by the Right Hon. Samuel Rothstein of England and the Vicomte Baton Rouge de Chauve Souris of France.*

This occurrence is best followed as it appears in its triumphant progress in the American press.

NEW YORK, *Friday*. — An enthusiastic reception was given yesterday to the Right Hon. Mr Samuel Rothstein of the British Cabinet, and to the Vicomte de Chauve Souris, French plenipotentiary, on their landing from the Stacquitania. It is understood that they will borrow \$100,000,000. The distinguished visitors expect to stay only a few days.

NEW YORK, *Saturday* — An elaborate reception was given last evening in the home of Mrs Bildermont to the Right Hon. Samuel Rothstein and the Baron de Chauve Souris. It is understood that they are borrowing a hundred million dollars.

NEW YORK, *Monday* — The Baron de Chauve Souris and the Right Hon. Samuel Rothstein were notable figures in the Fifth Avenue church parade yesterday. It is understood that they will borrow a hundred million dollars.

NEW YORK, *Tuesday* — The Baron de Chauve Souris and the Right Hon. Samuel Rothstein attended a baseball game at the Polo Grounds. It is understood that they will borrow a hundred million dollars.

NEW YORK, *Wednesday*. — At a ball given by Mr and Mrs Ashcoop-Vanderimore for the distinguished English and French plenipotentiaries, Mr. Samuel Rothstein and the Baron de Chauve Souris, it was definitely stated that the loan which they are financing will be limited to a hundred million dollars.

NEW YORK (WALL STREET), *Thursday* — The loan of \$100,000,000 was subscribed this morning at eleven O'clock in five minutes. The Right Hon. Mr Rothstein and the Baron

Baton Rouge de Chauve Souris left America at twelve noon, taking the money with them. Both plenipotentiaries expressed their delight with America.

'It is,' said the Baron — 'how do you call it? — a cinch.'

And yet, six months later, what had happened? Who paid and who didn't?

Hardup Jones paid \$5.40 within a month, \$3.00 the next month and the remaining one dollar and sixty cents two weeks later.

McDuff Bros. met their note and went fishing with the manager like old friends.

The Pingpoint Syndicate blew up and failed for ten million dollars.

And the international loan got mixed up with a lot of others, was funded, equated, spread out over fifty years, capitalized, funded again—in short, it passed beyond all recognition.

And, the moral is, when you borrow, borrow a whole lot.

**Stephen Leacock**

#### DEFINITIONS

board	— payment for meals and lodging
expostulations	— pleadings; complaints
hardware	— metal goods; ironmongery
overhead	— general expenses of running a business or doing some work
underfoot	— the ground for walking on
trout flies	— bait to catch fish
cinch	— something certain or something done easily

**A.** *Answer each of the following questions in one or two words or a short phrase:*

- i. Did Canny Smith get back the money he had earlier lent to Hardup Jones?
- ii. Was the delay in payment unreasonable?
- iii. Is the manager of the bank cold and formal with Mr. McDuff because
  - (a) he doesn't know him?
  - (b) he doesn't like him?
  - (c) he wants to show his own importance?
  - (d) he thinks McDuff won't repay the money?
- iv. What does Mr McDuff pledge to get a loan of \$1,000 for one month? Do you think he is serious?
- v. Who says, "I hardly have time"? Why does he think he is more important than the bank?
- vi.
  - (a) Why does the President of the bank himself meet Mr. Pingpoint, instead of sending the manager?
  - (b) Name two things Mr. Pingpoint is offered by the President of the bank, over and above a loan of ten thousand dollars?
  - (c) What security does the bank ask for?

**B.** *Answer the following questions in about thirty words each:*

- i. What will happen to Hardup Jones if he is unable to borrow ten dollars?
- ii. What questions does the manager of the bank ask Mr. McDuff? Are all those questions relevant to the business of borrowing 1000 dollars for a month? Which ones are quite irrelevant?
- iii. How much time does each borrower take to get his loan? How is it related to the size of the loan?

C. Answer the following questions in about 100-150 words each.

- i. "There are more signatures on a country bank note for one month than on Lacarno Treaty." This is a humorous statement. Can you find some other humorous situations/statements given in the text?
- ii. What are the main activities of the Right Hon. Samuel Rothstein, and the Vicomte Baton Rouge de Chauve Souris in America? How much time do they spend doing their bank work?
- iii. How much time is given for the repayment of the following loans?
  - a. Hardup Jones' \$10?
  - b. Mr. McDuff's \$1000?
  - c. Mr. P.Q. Pingpoint's \$1 million?
  - d. The Anglo-French loan of a hundred million dollars?

When are they actually repaid?

D. Discuss in Pairs or Groups

Argue either **for** or **against** the subject.

P.Q. Pingpoint and the Anglo-French borrowers cheated the people from whom they borrowed money.

A. Pick the odd ones out and give a reason why they are odd.

- (a) discipline, rigorous, stern, strict
- (b) magnificent, splendid, sufficient, magnanimous
- (c) pleasant, comfortable, agreeable, friendly
- (d) splendour, brilliance, radiance, drab
- (e) distinguished, celebrated, ordinary, eminent
- (f) pledge, promise, treaty, undertaking

B. Study these collocations :

auspicious occasion; kith and kin. Auspicious collocates with occasion. These are words which go together. Now find the missing words in the box and complete the phrases given in the sentences.

One is done for you.

maiden draw up strong law letters weather

- a. Let's draw up a list of items that we will take with us for our trip to Nahital.
- b. Sarojini Chattopadhyaya was the \_\_\_\_\_ name of Sarojini Naidu.
- c. I prefer \_\_\_\_\_ tea but my mother likes it weak.
- d. The \_\_\_\_\_ forecast warns the fishermen not to enter into the sea.
- e. It is the duty of the area police to maintain the \_\_\_\_\_ and order of our locality.
- f. My three year old sister is learning the \_\_\_\_\_ of the English alphabet.

6. Fill in the blanks.

The 'to' infinitive.

Read the following sentences.

- i. It is much easier *to borrow* 10,000 dollars than 10 dollars.
- ii. The manager wanted him *to sign* the receipt.

The words in italics *to borrow* and *to sign* are infinitives. The infinitive functions as the *Subject* and the *Object* of a sentence.

**Example :** *To err* is human. (the subject of a verb)

Children love *to play*. (the object of a verb)

Every verb is an infinitive. (eg. walk, go, etc.) When an infinitive has not got a *to* before it, it is called a '*bare infinitive*'.

**Example :** I made him *wait* for me. (not 'made him to wait')

My mother made me *do* the work. (not 'to do')

**A. Underline the infinitives in the following sentences:**

- i. To respect our elders is our duty.



- ii. Our class teacher talks to the children to know their problem.
- iii. He told me to reach there at 6 O'clock in the evening.
- iv. To climb a mountain requires special skill.
- v. My mother lets me go to market every Tuesday.

B. Fill in the blanks with suitable infinitives. Use the words given in brackets.

- i. He loves ..... (walk)  
..... such a long distance is difficult. (walk)
- ii. I would like ..... home early. (go)  
Govind does not let people ..... without food. (go)
- iii. .... is divine. (forgive)  
We should always be ready ..... people. (forgive)
- iv. I prefer ..... in my mother tongue. (speak)  
..... the truth in every situation requires courage. (speak)

C. Fill in the blanks with appropriate prepositions given in the box.

Into from behind above under below

Something moved ..... the undergrowth. Curiously, we approached the spot and bent over the bush. We saw a rare sight — A fleeting glimpse of the Indian fox. Disturbed by our presence and being a very shy animal it slipped away ..... the low undergrowth. It drank water ..... the stream which flowed ..... a large tree. A strange sound came from ..... This delicate little carnivore hid ..... a tree and suddenly vanished ..... a hole in the ground. We waited over an hour for it to emerge ..... hiding.



*[It is not just enough to be good yourself. Which other serious responsibilities should a good man be ready to take on?]*

Where were you and where was I  
When for help young children cried?  
Where were you and where was I  
When they set this world alight?  
How could we not realise?  
There must be a reason why,  
Wise men say,  
Evil wins when good men walk away.

Don't you talk of history,  
What was then will never be,  
Time has moved on, life has changed,  
Now we just won't let this be,  
Every wrong now we will right,  
Won't forget the reason why,  
Wise men say,  
Evil wins when good men walk away.

**Sanjay Kapil**  
*Eternal Flames*

alight – on fire, burning

1. Who are 'you' and 'I' here?
  2. Why did the children cry? Did we help them?
  3. What did we fail to realise?
- 
1. Why should we not talk of history?
  2. The poet has referred to time. Is time at a stand-still? Which phrase has been used to indicate this?
  3. What does the poet advise us to do 'now'?
  4. What are the words of the wise men that have been repeated in the second stanza?

1. Tick off the right answer.

Good men should —

- (a) run away from fighting injustice.
  - (b) give in to injustice and corruption.
  - (c) try to forget injustice.
  - (d) stop the spread of evil and injustice.
2. Which line has been repeated in the first stanza and why?
  3. What is the poet's resolve?
  4. Why does the poet use two different tense forms in stanzas I and II?

### *Agreeing and Disagreeing*

#### A MODEL

- You : Hi! Did you watch the cricket match yesterday?
- Your Partner : Yes. I did. It was very interesting and exciting too.
- You : But I was disappointed.
- Your Partner : Why? Perhaps, because India lost.
- You : Of course. And India lost because of Sachin's injury.
- Your Partner : I don't think so. We lost because our spin attack was not effective.

Along the lines of the model above practise *agreeing/ disagreeing* on the benefits of homework with your friend.

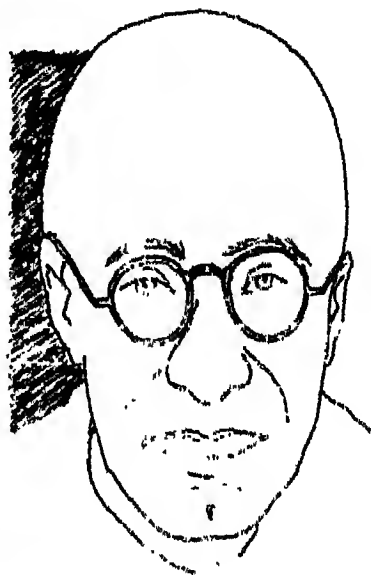
*You can use the following hints:*

- Begin : I like home assignments.
- ...don't agree ... take a lot of time.
- ...half the time I can't do them ...
- ...can always take the help of the internet...
- ...gives a lot of information...
- ...I'd rather go to the library...



*[In the following address, Shri C. Rajagopalachari recommends to the students, the qualities that would make them nation builders. Let's find out what he suggests.]*

I WISH I had the eloquence which your Vice-Chancellor commanded. I wish I had the courage which your representative sister commanded. I do not believe that when I was so young as that girl I could have faced such a vast gathering of exhilarated, potentially mischievous, material as the one ranged before me. I am amazed at the courage of your sister, my dear boys. Would you dare to think that one of you could come up and talk as she did in spite of all the possible shouts that you could raise? The first thing therefore I should do is to warn boys to be prepared against this competition of the girls. Not only have girls as much brain matter as you have, but they have been displaying in their studies a concentration which boys have not been displaying. I am not stating merely a theoretical proposition. I have been watching results in various institutions and the curve of success is going in favour of the girls, let me tell you. Mother India wants hard-working good boys and good girls, character being the gold out of which everything else is made. If we have no character, I tell you, this freedom that we are all acclaiming would be burnt up like waste paper.





It is only if we have character that freedom will produce happiness for the millions of our country. Character is not merely a copy-book ideal. It is the wisest national policy that can be conceived by any statesman. It is only if we have character that all things will work. Otherwise, not only freedom, education and the universities but the whole constitution will be mere waste paper.

Hence the emphasis on character that has to be formed by the best type. I welcome the growing number of the girls in schools and colleges because it means that the schools and colleges are carried bodily into families. We will not need to multiply universities if only our mothers are all university products. Then every home will in itself be a university. All boys and girls that have to be looked after will be looked after from the earliest stages in the home by a worthy Principal, namely the mother of the family. Do you then doubt the evaluation and I make that every girl graduate is worth five boy graduates taking the average of a family to be five?



We are in very serious times, because we are free. If we had not got freedom, the task would have been less serious. In the old days, our task was only to fight, to wrest freedom, outbribe one another and carry on the work. That was easy, as we know, but now that we have freedom and the entire burden of the future structure of our country is on our own shoulders, we must be as true in our conduct and thoughts as a brick that supports a building is true.

We can deceive one another, but can we deceive dynamics? Can we deceive the laws of nature? If bricks are not true and good and if they are not laid properly, the building will tumble down, whatever may be the engineer's words or promises. In the national structure we are dealing with, deception has no

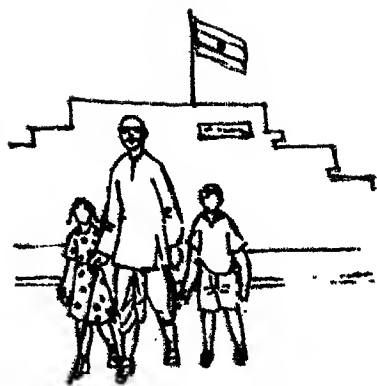
place. Unless we are very strenuous in our conduct and honest in our minds, we cannot make a glorious India. Whatever may be the policies and tactics of statesmanship, whatever may be the science of politics and application of politics, whatever may be the organisation of Government, ultimately, if we wish to make India not only free but glorious, as was the hope of those who fought for freedom, you will have to work very hard and you will all have to be thoroughly honest.

Is it difficult to be straightforward? If anybody has any doubts about it, all that we work for would be vanity. Unless we make up our minds that it is easy to be straightforward and easy to bear the troubles that arise out of straightforwardness and overcome them, the glory that our country deserves cannot be built. We are not a small state like some of the states in Europe or anywhere else in the world. We are not a new state with no tradition or culture to look up to. We are a great, big country. Even after partition we are a great, big country and we are a very ancient people with literature and culture which if we could sell to any other nation, they would sell their whole empire to buy. We have to work hard and live up to that tradition and culture. Therefore, friends, take what I say very seriously. It is easy to be straightforward. Difficulties that arise in life can always be overcome. Even if you fail, it will still add to your glory. Therefore, let us make up our minds that we shall in no matter swerve from the path of rectitude. In the first few years of Free India, whatever be the work that comes to you, that is your God-sent job and you must do that work. We must all resolve that, during this period, when we are laying the glorious foundation of Free India, there is no time for wrangling or competitive ambitions. It is time for everyone to seize whatever work he can find and do it as well as he can, and do it all the twenty-four hours. This is the time when we must do double shift, night and day, and build India quickly.

I am old and I wish to see glorious India before I die. It is only young men and women like you who can guide the nation and guide it in the right direction. You are the leaders of India. Our country requires many, many leaders. Leaders are not



only those whose faces appear in the newspapers. He who guides people round him in his village or town or home is also a leader and he should be a leader worthy of future India.



Therefore the universities are here. Universities are the hopes of our national leaders. Our Government hopes that the universities will produce rapidly, year after year, thousands and thousands of leaders to guide people aright in honesty and work throughout the country. Then all will be well. India will grow, not like a structure, but like a tree. India will grow like a natural organic body if only you are true to yourselves.

**C. Rajagopalachari**  
*Rajaji's Speeches*

WORDS TO REMEMBER

- |             |  |
|-------------|--|
| eloquence   | – ability to make fluent and effective use of language |
| exhilarated | – cheerful and excited                                 |
| congregate  | – gather together                                      |
| deception   | – the act of deceiving deliberately                    |
| wrangle     | – noisy argument                                       |

EXERCISES

A. 1. Mark True or Not True. Write out the correct form of the statement you mark Not True.

- Every body listened to the speech of the girl in complete silence. \_\_\_\_\_
- According to the speaker, girl students have performed better than their counterparts. \_\_\_\_\_

- (c) Character is one of the resources for nation building.  
 \_\_\_\_\_
- (d) Freedom entails many responsibilities. . . . .
- (e) In addition to laying a strong foundation, the engineer's skill goes a long way in having a strong structure.  
 \_\_\_\_\_
- (f) A strenuous conduct and an honest mind are integral to making a glorious India. . . . .
- (g) Work without straightforwardness is nothing but vanity. . . . .
- (h) In India we have an ancient culture and tradition to look up to. . . . .
- (i) No significant progress is possible without competition and ambition. . . . .
- ii. *What are the four different things Shri Rajagopalachari wants the students to possess?*  
 cou. . . . . con . . . . .  
 cha . . . . . com . . . . .
- iii. *What will happen if our mothers are university products?*
- iv. *How has freedom become a responsibility for our country?*
- v. *Give one example of the effectiveness of our culture?*
- B. *Answer in about 30-40 words each.*
- (a) What is 'character'? Why is it important for young boys and girls to develop it?
- (b) What does the author compare the young people of today to? Why?
- (c) Does the author feel that it is difficult to be straightforward? Why does he think so?
- (d) What are the qualities of a true and worthy leader?
- C. *Write in about 100 words each.*
- (a) "We shall in no matter swerve from the paths of rectitude". Explain.

- (b) Why should we "do double shift, night and day"? Who said this and why?
- (c) The quality of 'bricks' will determine the quality of the nation.
- What is expected of the students? Why is this expected of them?
  - What will give national life a special flavour?
- (d) 'India will grow like a tree'. How?

**D. Discuss in Pairs or Groups**

'Straightforwardness and honesty alone will make India progressive.'

- A. Some words are given below. Their antonyms are given in a box. Match the words with their antonyms. Make sentences using any five words given in the box.**

distraction destruction improvement

truthful depressed crooked

preservation	deceitful	straightforward
deterioration	exhilarated	concentration

- B. Fill in the blanks with suitable words given in the box.**

the antibodies	a rare and serious disease	chance of recovery
deep breath	the situation	blood transfusion
the colour	the same disease	all his blood

A little girl named Liza was suffering from \_\_\_\_\_. Her only \_\_\_\_\_ appeared to be a \_\_\_\_\_ from her five-year-old brother who had miraculously survived \_\_\_\_\_ and had developed \_\_\_\_\_. The doctor explained \_\_\_\_\_ to him. Initially he was a bit hesitant to donate blood but taking a \_\_\_\_\_ he said, "Yes, I'll do if it will save Liza." The transfusion progressed. \_\_\_\_\_ returned to Liza's cheeks. But the little one's smile faded because he thought \_\_\_\_\_ would be taken away. The doctor clarified his misunderstanding.

III. Punctuate the following (use capital letters, full stops, commas and inverted commas).

the saying live and let live contains very sound advice it is indeed a true practice of life to tolerate others and to refrain from interfering with others one should not try to impose ones own ideas and modes upon others everyone has the right to decide how he is to live the social thinkers say tolerance and forbearance are the need of the hour.

Study the sentences below.

- i. The water is *boiling*.  
It is *raining* now.
- ii. She has been *painting* the walls since morning.  
He has been *reading* for two hours.

We use the *continuous* form of the verb for something that is happening at or around the time of speaking : *is boiling, is raining*.

We use the *present perfect continuous* form of the verb to show that the action began in the past and is in progress at the moment of speaking. Sentences with this form of tense also contain 'for' or 'since'. 'For' indicates a period of time--*for two hours, for four years*. 'Since' indicates a point of time--*since morning, since 1985*:

- \* has been painting since morning.
- \* has been reading for an hour.

A. Complete the sentences with suitable forms of verbs given in the brackets.

- i. Rita looks tired. She \_\_\_\_\_ (read) for nine hours.
- ii. Hema recites the poem very well. She \_\_\_\_\_ (learn) the poem since morning.
- iii. We always go to Shimla in summer. We \_\_\_\_\_ (go) there for years.
- iv. Reema : For how long \_\_\_\_\_ (you, learn) Kuchipudi?  
Mona : I \_\_\_\_\_ (attend) classes for about two years now.

- v. I \_\_\_\_\_ (try) to solve this sum for quite sometime.  
Now, I want to talk to the teacher.

B. Use **since** or **for** as required.

- i. I have been visiting Rameshwaram \_\_\_\_\_ 1990.
- ii. I have been waiting for you \_\_\_\_\_ 8 o'clock.
- iii. I have been waiting \_\_\_\_\_ an hour for a cup of tea and it still hasn't turned up.
- iv. We have been living in Kolkata \_\_\_\_\_ ten years.
- v. I have been looking for you \_\_\_\_\_ the last two hours.

C. Write a short speech on the following.

The nation expects a lot from the students. What, according to you, should the nation give in return. Write a speech on this topic for the Children's Day.

வினாக்கள் :

food – drinking water – health and hygiene – clean environment – educational facilities – library – care and counselling – employment – a secure future



## SHAHNAI - THE SHAH'S INSTRUMENT

*[The greatness of Indian culture is reflected, among other things, in the variety and intensity of its music. 'Bharat Ratna', the highest national award has been conferred on Ustad Bismillah Khan - the Shahnai maestro.]*

EMPEROR AURANGZEB banned the playing of a musical instrument called the pungi in the royal residence for it had a shrill unpleasant sound and, few could have hoped for its revival. However, a barber of the family of professional musicians, who had access to the royal palace, decided to try hard to improve the tonal quality of the instrument. He chose a pipe with a natural hollow stem that was longer and broader than the original pungi. He carved seven



holes on the body of the instrument and played on it and an impressive sonorous tonal sound was produced. He carried the instrument to the emperor and played it before royalty. Everybody was impressed, but it had no name. Since it was born in the Shah's chamber, and giving due deference to the 'na' or the barber - the instrument was christened as *shahnai* or *shehnai*. The other story about *shahnai* was that a doctor in Iran, by the name of Haqim Bu Ali Saina invented it and it was named after him.

The original *shahnai* players were mostly employed in temples for playing before the images at various times of the day. It was also played on every auspicious domestic occasion. With royal patronage, gradually it became very popular. Now

a days, the instrument is made out of seasoned Burma teak or 'Sagwan', and chiselled step by step till it acquires the desired width. Thereafter it is drilled gradually and carefully. A bamboo or brass nozzle is fitted at the top and seven holes are made down the length of the body.

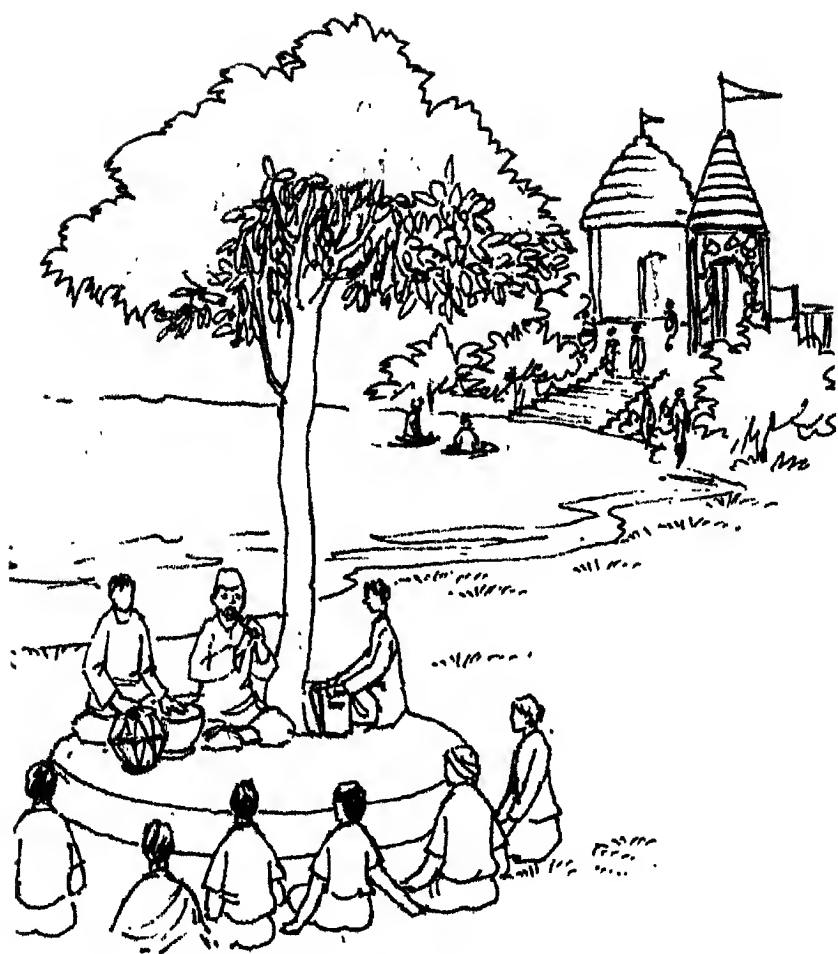
The main *shahnai* player is always accompanied by two more *shahnai* players who are called '*jordars*' and who sit on either side of the main player. Each player wears a handgear and an ordinary cap. The musician's dress is a very important feature of Hindustani music.

Another aspect of Hindustani music is the ideology of *Gharana*, a school. The Benaras *Gharana* is famous for its great exponent : Ustad Bismillah Khan.

As a five year old boy he played *gilli-clanda* near a pond in the ancient estate of Dumraon in Bihar. After that he would go to the nearby Bihariji temple to sing the Bhojpuri 'Chaita'. At the end of it he would earn a big *laddu* weighing 1.25 kg. given as a prize by the local 'Maharaja'. All this happened 80 years ago, and the little boy from that remote corner of India has travelled far to earn the title of Bharat Ratna – the highest civilian award in our country. Such is the journey of Ustaad Bismillah Khan, the *Shahnai* maestro.

Born on March 21, 1916 Bismillah Khan belonged to a family of professional *shahnai* players. At the age of six, he moved to Benaras where his maternal uncle Ali Bux introduced him to the nuances of playing the simple reed instrument, called the *shahnai*. For years to come the temple of *Balaji* and *Mangla Maiya* and the banks of the Ganga became the young apprentice's favourite haunt where he could practise for hours in solitude. The flowing waters of the Ganga inspired him to improvise and invent '*ragas*' that were earlier considered to be beyond the range of the *shahnai* (The ethos of temple and the relationship between human beings based on the tune of a flowing river became the recurring themes of the maestro).

His first award came at the age of 14, as the best performer at the All India Music Conference in Allahabad



in 1930. In 1937 his exploits saw him bagging three medals at the Music Conference in Calcutta. On the first Independence Day, 15th August 1947, he played the *shahnaai* for free India from the ramparts of Delhi's Red Fort at the invitation of the then Prime Minister, Jawaharlal Nehru. Awards and recognitions came thick and fast. He participated in the World Exposition in Montreal, in Cannes Art Festival and in the Osaka Trade Fair. An auditorium was named after him in Tehran – Tahar Mosiquee Ustaad



Bismillah Khan. The World Music Institute celebrated his 80th birthday in New York.

In spite having travelled all over the world, *Khansaab* – as he is fondly called – is exceedingly fond of Benaras and Dumraon, and they remain for him, the most wonderful towns in the world, at almost a spiritual level. Once, one of his students wanted him to head a shahnaï-school in the USA and promised to recreate the atmosphere of Benaras by replicating the temples there. But the Ustaad asked him if he would be able to take the Ganga there. Of the *Balaft temple* he said, "I will have tears in my eyes when I visit the place again." Of Dumraon he said, "How can I forget the place of my birth?" He went on to say, "That is why whenever I am in a foreign country, I keep yearning to see Hindustan. While in Mumbai, I think of only Varanasi and the holy Ganga. And while in Varanasi, I miss the unique 'mattha' of Dumraon." No wonder Khansaab never thought of migrating from Benaras, unlike some of his star colleagues like Pandit Ravi Shankar or Ustaad Allaadin Khan.

Despite his huge successes in the celluloid world, Bismillah Khan could never be drawn into films, except for two such ventures: Vijay Bhatt's '*Gunj Uthi Shahnaï*', and Vikram Srinivas's Tamil venture '*Sanadhi Apanna*.' "I just cannot come to terms with the artificiality and glamour of the film world," he said. He does not need money either. Of the two M's—music and money, music is any day more valuable to him. He is happy that he has got the '*Bharat Ratna*', but is quick to point out that he does not know what it entails for him in terms of material benefits. For him music assumes the definition of divinity.

He is apprehensive about the future of classical music in the face of outlandish influences like western pop music. The celebrated master of Benaras '*Gharana*', has a few pieces of advice: "Teach your children music, this is Hindustan's richest tradition; even the west is now coming to learn our music." He is optimistic about music's ability to bridge the gap between communities, because music connects hearts. He exhorts that music should be included in the syllabus upto school level and it should be made compulsory.

उत्तर दीजिए।

maestro	- great performer of classical music
christened	- given a name
chiseled	- shaped/cut (with a chisel)
sonorous	- having a deep and rich sound
deference	- humble submission and respect
raga	- pattern of note in Indian music
nuance	- subtle difference in meaning
apprentice	- person who is learning a trade
mattha	buttermilk

उत्तर दीजिए।

**A. Very short answer questions**

1. Why did Aurangzeb ban the musical instrument called *mingi*?
2. In the beginning did shahnai players play —
  - (a) in temples and on special domestic occasions?
  - (b) at fairs and *melas*?
  - (c) at social gatherings?
3. The dress of a Musician is a very important feature of Hindustani music. What do they wear while performing on the *shahnai*?
4. Who accompanies the main Shahnai player?
5. What are the two 'M's Khansaab refers to? Which one does he consider more important?
6. What are the four awards that Bismillah Khan got? Which is the most important and why?

**B. Answer these questions in about 30-40 words each.**

1. Why was the instrument named *Shahnai*? What are the two stories connected with this name?
2. Describe Bismillah Khan as a boy in Dinnraon?
3. What prize did boy Bismillah Khan earn? Why was he given this prize?

4. '15th August 1947, the first Independence Day was the happiest day of his life.' Why?
5. Which three sentences in the text tell us that Bismillah Khan is in love with India?

C. Answer these questions in about 100 words each.

1. How is the *Shahnai* instrument made?
2. What were the recurring themes of Bismillah Khan's music and how did they originate?
3. Why is Benaras so important to Bismillah Khan?
4. Why did he not venture into films?

### D. Discuss in Pairs or Groups

**All students should study classical music.**

Dr. W. R. Smith

A. We sometimes use *dis-* or *non-* to indicate negation.

**Exemple :**      appear      –      disappear  
                  availability – non-availability

- i. Use either *dis-* or *non-* whichever is correct in front of these words.

approve	technical	believe
engage	order	violence

- ii. Use the words you have formed in sentences.

B. Study these sentences and fill in the blanks below with appropriate words derived from the underlined words.

**Example :** Gandhiji is the father of the nation.

**Our nationality is Indian.**

- i. We are proud of India's ancient culture.  
Children have gone to see a \_\_\_\_\_ programme.
- ii. Kathakali is a performing art.  
The \_\_\_\_\_ expressions are praiseworthy.

- iii. Yesterday I had to go to the Headmaster's residence.  
Vasant Vihar is a large \_\_\_\_\_ colony.
- iv. Herbal medicines are of great benefit.  
Fried foods are not \_\_\_\_\_ for health.
- v. 15th August is an auspicious occasion for all Indians.  
We get \_\_\_\_\_ rains during this season.

### EXERCISES

*Punctuate the following. Use capital letters, full stops and question marks wherever necessary.*

home for me is wherever i go wherever i am "what is the secret of my success" it is important to become a good human being before one can become a good artist to be successful one needs patience and perseverance

### EXERCISES ON RELATIVE CLAUSES

#### A. Study these sentences :

The man *who helped me cross the road* is in the army.

The story *that tells about the Rani of Jhansi* is written by Mahasweta Devi.

Rattan works in a factory *which produces steel tumblers*.

The words in *Italics* in the above sentences are **relative clauses**.

A clause is a part of a sentence. A **relative clause** tells us more about a person or thing the speaker is referring to. A relative clause begins with 'who', 'whom', 'that' or 'which'. 'Who' and 'whom' refer to human beings, whereas 'that' and 'which' refer to things and animals.

A. Names of some professions are given in Column I. What they do is given in Column II. Match them and write sentences using **who**.

#### Column I

architect  
soldier

#### Column II

pays rent to live in a house  
designs buildings

customer	knows a lot about a particular subject
pensioner	gets money from the government after retirement
tenant	defends the country from enemies
scholar	buys things from a shop

*Example :* A pensioner is someone who gets money from the government after retirement.

- B.** Two sentences are given below. Join them using who/which or that.

*Example :* This embroidered frock is mine. It has a golden border.

This embroidered frock which has a golden border is mine.

- i. Namrata is a famous Kathak dancer. She has gone to Kathmandu to give a performance.
- ii. The Siddhartha hotel was destroyed by fire. It has now been rebuilt.
- iii. Are these the story books? You were looking for them.
- iv. You have just given a talk on nuclear disarmament. I don't agree with this.
- v. I met a woman. She writes exciting detective stories.

- C.** Fill in the blanks with who/where/that/which.

1. This is the place \_\_\_\_\_ I met with an accident.
2. Where are the apples \_\_\_\_\_ I bought yesterday.
3. The speech \_\_\_\_\_ the Dalai Lama delivered yesterday was very inspiring.
4. Why do you blame me for everything \_\_\_\_\_ goes wrong.
5. We should help people \_\_\_\_\_ are in need.

3. Read the passage carefully.

### 3. Read the passage carefully.

Padma Bhimsan Kishori Amonkar is a celebrated singer of Hindustani Classical music from the Jaipur-Attrauli Gharana. She is a woman who has had the courage of her conviction and has remained true to her music. She did not let herself be suppressed by the strict rules of her Gharana. Nor was she tempted into selling her talent by catering to the lowest common denominator. "Music is my destiny," says the sprightly seventy-year old. "I can't remember starting to learn music. I learned it in my mother's womb." Her mother, Smt. Mogubai Kurdikar, a musician of high calibre also won a Padma Bhushan.

Listen to her talk about music and even the most non-musically-inclined will understand the passion and depth of her involvement. "Music is a medium, not the end. It is only a path to reach the destination, which is already fixed. I believe in *sadhana*. There is a definite difference between practice and *sadhana*. Practice is just mugging up, getting yourself habituated to the subject. But in *sadhana* you concentrate and meditate upon one single phrase and sing it. When you forget yourself, you sway into timelessness. You forget yourself and what stays, is ultimate peace. And the name of that peace is Brahma, Vishnu, Mahesh, Zoroaster, Christ, Allah, etc. Music is bliss."

### QUESTIONS

- Which school of music does Kishori Amonkar belong to?
- Did she let herself be governed by the rigid rules of her *Gharana*?
  - Did she permit the public to dictate what and how she should sing?
- Who was her mother and why was she famous?
- What according to Kishori Amonkar is the difference between *sadhana* and practice?
- Where does her music lead her to?

# A Legend of The Northland

*[This poem is a legend of an old lady who angered St. Peter because of her greed.]*

1855-1858

Away, away in the Northland,  
Where the hours of the day are few,  
And the nights are so long in winter  
That they cannot sleep them through:

Where they harness the swift reindeer  
To the sledges, when it snows;  
And the children look like bear's cubs  
In their funny, furry clothes:

They tell them a curious story —  
I don't believe 'tis true;  
And yet you may learn a lesson  
If I tell the tale to you.

Once, when the good Saint Peter,  
Lived in the world below,  
And walked about it, preaching,  
Just as he did, you know,

He came to the door of a cottage,  
In travelling round the earth,  
Where a little woman was making cakes,  
And baking them on the hearth;

And being faint with fasting,  
For the day was almost done,  
He asked her, from her store of cakes,  
To give him a single one.



So she made a very little cake,  
But as it baking lay,  
She looked at it, and thought it seemed  
Too large to give away.

Therefore she kneaded another  
And still a smaller one;  
But it looked, when she turned it over,  
As large as the first had done.

Then she took a tiny scrap of dough,  
And rolled and rolled it flat;  
And baked it thin as a wafer -  
But she couldn't part with that.

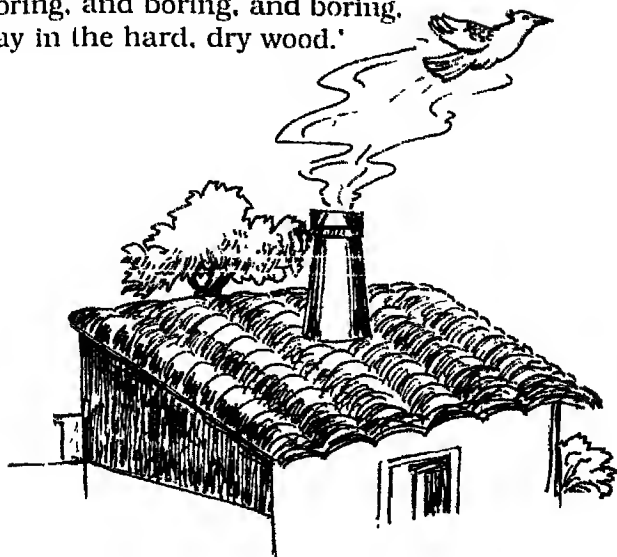
For she said, 'My cakes that seem too small  
When I eat of them myself  
Are yet too large to give away.'  
So she put them on the shelf.

Then good Saint Peter grew angry,  
For he was hungry and faint;



And he said, 'You are far too selfish  
To dwell in a human form,  
To have both food and shelter,  
And fire to keep you warm.'

'Now, you shall build as the birds do,  
And shall get your scanty food  
By boring, and boring, and boring,  
All day in the hard, dry wood.'



Then up she went through the chimney,  
Never speaking a word,  
And out of the top flew a woodpecker,  
For she was changed to a bird.

She had a scarlet cap on her head,  
And that was left the same;  
But all the rest of her clothes were burned  
Black as a coal in the flame.

And every country schoolboy  
Has seen her in the wood,  
Where she lives in the trees till this very day,  
Boring and boring for food.

**Phoebe Cary**

legend	- old traditional story
Saint Peter	- an apostle of Christ
provoke	- make angry

1. Which country does this legend belong to?
2. What did St. Peter ask the old lady for? What was the lady's reaction?
3. How did he punish her?
4. How does the woodpecker get her food?
5. Do you think that the old lady would have been so ungenerous if she had known who St. Peter really was? What would she have done then?
6. Is this a true story? Which part of this poem do you feel is the most important?
7. What is a legend? Why is this poem called a legend?

1. A ballad is a song narrating a story in short stanzas. Ballads are a part of the folk culture and are passed on orally from one generation to the next. 'A Legend of the Northland' is a ballad.

Write the story of 'A Legend of the Northland' in about ten lines.

2. Let's look at words at the end of second and fourth lines, viz., 'snows' and 'clothes', 'true' and 'you', 'below' and 'know.' We find that 'snows' rhymes with 'clothes', 'true' rhymes with 'you' and 'below' rhymes with 'know'. Find more such rhyming words.



செயல்பாட்டுத் திட்டம்

### Reporting Incidents-1

செயல்பாட்டுத் திட்டம்

#### MODEL A

- You : Hi ! Haven't seen you for a long time.
- Your Friend : How could you? I had fractured my arm.
- You : Oh! How did it happen?
- Your Friend : I was cycling to market when I was hit by a scooter.
- You : How terrible. Were you also badly bruised?
- Your Friend : No, the bruises were not too painful. But the fracture was very painful.
- You : I'm glad you've recovered.
- Your Friend : Yes. It's good to be back to normal.

செயல்பாட்டுத் திட்டம்

Along the lines of the model above practise reporting a bad accident which you were a witness to. Tell your friend how it happened, how two people were injured and were bleeding.



*[Every one knows that there can be love and friendship between human beings. But not many know that there can be bonds of love and friendship between man and animals.]*

I WILL begin with Bruno, my wife's pet sloth bear. I got him for her by accident.

Two years ago we were passing through the sugarcane fields near Mysore. People were driving away the wild pigs from the fields by shooting at them. Some were shot and some escaped. We thought that every thing was over when suddenly a black sloth bear came out panting in the hot sun.

Now I will not shoot a sloth-bear wantonly but, unfortunately for the poor beast, one of my companions did not feel that way about it, and promptly shot the bear on the spot.

As we watched the fallen animal we were surprised to see that the black fur on its back moved and left the prostrate body. Then we saw it was a baby bear that had been riding on its mother's back when the sudden shot had killed her. The little creature ran around its prostrate parent making a pitiful noise.

I ran up to it to attempt a capture. It scooted into the sugarcane field. Following it with my companions, I was at last able to grab it by the scruff of its neck while it snapped and tried to scratch me with its long, hooked claws.

We put it in one of the gunny-bags we had brought and when I got back to Bangalore I duly presented it to my wife. She was delighted! She at once put a coloured ribbon around its neck, and after discovering the cub was a 'boy' she christened it Bruno.

Bruno soon took to drinking milk from a bottle. It was but a step further and within a very few days he started eating and drinking everything else. And everything is the right word, for he ate porridge made from any ingredients, vegetables, fruit, nuts, meat (especially pork), curry and rice regardless of condiments and chillies, bread, eggs, chocolates, sweets, pudding, ice-cream, etc., etc., etc. As for drink : milk, tea, coffee, lime-juice, aerated water, buttermilk, beer, alcoholic liquor and, in fact, anything liquid. It all went down with relish.



The bear became very attached to our two Alsatian dogs and to all the children of the tenants living in our bungalow. He was left quite free in his younger days and spent his time in playing, running into the kitchen and going to sleep in our beds.

One day an accident befell him. I put down poison (barium carbonate) to kill the rats and mice that had got into my library. Bruno entered the library as he often did, and he ate some of the poison. Paralysis set in to the extent that he could not stand on his feet. But he dragged himself on his stumps to my wife, who called me. I guessed what had happened. Off I rushed in the car to the vet's residence. A case of poisoning! Tame Bear-barium carbonate—what to do?

Out came his medical books, and a feverish reference to index began: 'What poison did you say, sir?' 'Barium carbonate'. 'Ah yes-B-Ba-Barium Salts-Ah! Barium carbonate! Symptoms—paralysis-treatment-injections of ...Just a minute, sir. I'll bring my syringe and the medicine.'

A dash back to the car. Bruno still floundering about on his stumps, but clearly weakening rapidly: some vomiting, heavy breathing, with heaving flanks and gaping mouth.

Hold him, everybody! In goes the hypodermic-Bruno squeals -10c.c. of the antidote enters his system without a

drop being wasted. Ten minutes later: conditton unchanged! Another 10c.c injected! Ten minutes later: breathing less stentorons. Bruno can move his arms and legs a little although he cannot stand yet. Thirtly minutes later: Bruno gets up and has a great feed! He looks at us disdainfully, as much as to say, 'What's barium carbonate to a big black bear like me?' Bruno is still eating.

Another time he found nearly one gallon of old engine oil whtch I had drained from the sump of the Studebaker and was keeping as a weapon against the inroads of termites. He promptly drank the lot. But it had no ill effects whatever.

The months rolled on and Bruno had grown many times the size he was when he came. He had equalled the Alsattans in height and had even outgrown them. But was just as sweet, just as mischievous, just as playful. And he was very fond of us all. Above all, he loved my wife, and she loved him too! She had changed his name from Bruno, to Baba, a Hindustani word signifying 'small boy'. And he could do a few tricks, too. At the command, 'Baba, wrestle', or 'Baba, box,' he vigorously tackled anyone who came forward for a 'rough and tumble'. Give him a stick and say 'Baba, hold gun', and he pointed the stick at you. Ask him, 'Baba, where's baby?' and he immediately produced and cradled affectionately a stump of wood which he had carefully concealed in his straw bed. But because of the tenant's children, poor Bruno, or Baba, had to be kept chained most of the time.

Then my son and I advised my wife, and friends advised her too, to give Baba to the Zoo at Mysore. He was getting too big to keep at home. After some weeks of such advice she at last consented. Lastly, and before she could change her mind, a letter was written to the curator of the zoo. Did he want tame bear for his collection? He replied, 'Yes'. The Zoo sent a cage from Mysore in a lorry, a distance of eighty-seven miles, and Baba was packed off.

We all missed him greatly; but in a sense we were relieved. My wife was inconsolable. She wept and fretted. For the first few days she would not eat a thing. Then she wrote a number

of letters to the curator. How was Baba? Back came the replies. 'Well, but fretting; he refuses food too.'

After that, friends visiting Mysore were begged to make a point of going to the zoo and seeing how Baba was getting along. They reported that he was well but looked very thin and sad. All the keepers at the zoo said he was fretting. For three months I managed to restrain my wife from visiting Mysore. Then she said one day: 'I must see Baba. Either you take me by car; or I will go myself by bus or train.' So I took her by car.

Friends had conjectured that the bear would not recognize her. I had thought so too. But while she was yet some yards from his cage Baba saw her and recognized her. He howled with happiness. She ran up to him, pelted him through the bars, and he stood on his head in delight.



For the next three hours she would not leave that cage. She gave him tea, lemonade, cakes, ice-cream and what not. Then 'closing time' came and we had to leave. My wife cried bitterly; Baba cried bitterly; even the hardened curator and the keepers felt depressed. As for me, I had reconciled myself to what I knew was going to happen next.

'Oh please, sir,' she asked the curator, 'may I have my Baba back?'

Hesitantly, he answered: 'Madaam, he belongs to the zoo and is Government property now. I cannot give away Government property. But if my boss, the superintendent at Bangalore agrees, certainly you may have him back.'

There followed the return journey to Bangalore and a visit to the superintendent's bungalow. A tearful pleading: 'Baba and I are both fretting for each other. Will you please give him back to me?' He was a kind-hearted man and consented. Not only that, but he wrote to the curator telling him to lend us a cage for transporting the bear to Bangalore.

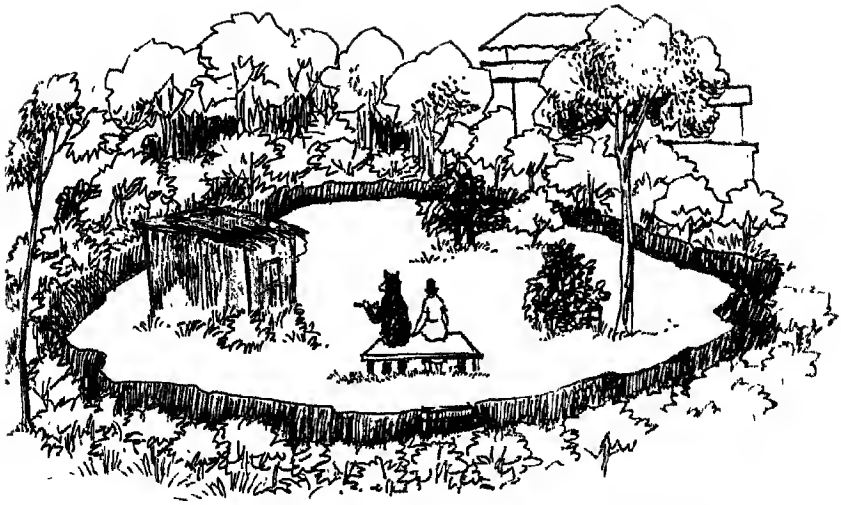
Back we went to Mysore again, armed with the superintendent's letter. Baba was driven into a small cage and hoisted on top of the car; the cage was tied securely, and a slow and careful return journey to Bangalore was accomplished.

Once home, a squad of coolies were engaged for special work in our compound. An island was made for Baba. It was twenty feet long and fifteen feet wide, and was surrounded by a dry pit, or moat, six feet wide and seven feet deep. A wooden box that once housed fowls was brought and put on the island for Baba to sleep in at night. Straw was placed inside to keep him warm, and his 'baby', the gnarled stump, with his 'gun', the piece of bamboo, both of which had been sentimentally preserved since he had been sent away to the zoo, were put back for him to play with.

In a few days the coolies hoisted the cage on to the island and Baba was released. He was delighted, standing on his hindlegs, he pointed his 'gun' and cradled his 'baby'. My wife spent hours sitting on a chair there while he sat on her lap. He was fifteen months old and pretty heavy too!

The way my wife reaches the island and leaves it is interesting. I have tied a rope to the overhanging branch of a mango tree with a loop at its end. Putting one foot in the loop, she kicks off with the other, to bridge the six-foot gap that constitutes the width of the surrounding pit. The return journey is made the same way.





But who can say now that a sloth-bear has no sense of affection, no memory and no individual characteristics?

**Kenneth Anderson**

*Omnibus, Vol. I*

Dictionary

- |             |  |
|-------------|--|
| sloth bear  | - a coarse-haired black long snorted bear of India generally found in the forests of Western Ghats |
| hireling    | - a person who works for hire  |
| wanton      | - not right (unjustified)  |
| condiments  | - spices   |
| flounder    | - walk with a struggle   |
| hypodermic  | - injection needle   |
| stentorous  | - loud and powerful  |
| studebaker  | - a particular make of car   |
| fretting    | - getting angry  |
| conjectured | - guessed (formation of opinion)   |

A. *Answer each of the following questions in about one or two words or in a phrase.*

1. Where was the sloth bear found?
2. What happened to the mother-bear?
3. Who did Kenneth Anderson present the sloth bear to?
4. Who named him Bruno?
5. What was the old engine oil kept for?
6. What happened to Bruno when it drank the engine oil?
7. How long was Bruno in the Mysore zoo?

B. *Answer the following questions in 30 to 40 words each:*

1. Bruno once got paralysis. Why? How was he treated?
2. 'The bear became attached to the dogs, to the children in the neighbourhood'. Which qualities of the bear are highlighted in this statement?
3. Bruno was sent off to Mysore zoo. What happened to (i) the author's wife, (ii) Bruno after this? Why?
4. Why did Bruno become very special after he returned from Mysore zoo?
5. 'He stood on his head in delight'.
  - i. (a) Who does 'he' refer to?  
(b) Why did he stand on his head?  
(c) Give a word that means the same as 'delight.'
  - ii. 'We all missed him greatly; but in a sense we were relieved.'
    - (a) Who does the word 'we' stand for?
    - (b) Who did they miss?
    - (c) Why did they feel relieved?

iii. 'Oh, Please, sir,' She asked the Curator, 'may I have my Baba back?'

- (a) Who is 'she' in the above line?
- (b) Who is a curator?
- (c) What is Baba's other name?
- (d) Why does she want Baba back?

C. Answer the questions in about 100 to 150 words each:

1. Can the company of an animal give undiluted pleasure to a human being? Give some examples from the story.
2. 'Love is mutual'. Illustrate this with reference to 'The Bond of Love'.
3. 'Animals also feel the pleasure of love and the pains of separation'. Support your view by giving examples from the text.
4. What makes you feel that the mother is more attached to Bruno than the other members of the family? Give reasons.

D. Discussion in Groups or Pairs

1. A bear like Bruno cannot live happily on a small island.
2. A pet cannot live in a jungle.

## II. VOCABULARY

A. Write the correct forms of the words.

(clever rough fresh wisdom soft)

Noun	Adjective	Adverb
_____	_____	wisely
_____	rough	_____
cleverness	_____	_____
_____	_____	freshly
softness	_____	_____

B. Read the sentences given below. Some words in these are wrongly spell. Correct them and rewrite the sentences.

- i. If you sktp regularly, you will gain hieght.
- ii. Eieght and eieght makes sixteen.
- iii. We should not practise what we don't beleive.
- iv. Reema went to the stage to recieve a gold medal for coming first in the National Swimming Competition.
- v. I met a person in the market place. He looked a bit wierd to me.
- vi. Ashima never wastes her llesure time. She draws and paints.

C. Here is a crossword puzzle. Find a word for each word/group of words underlined in the sentences below. Each sentence is numbered. Write the appropriate words in the corresponding numbers given in the box. Number 6 is done for you.

Box 1

1. Sachin batted with intense aggression for his side but lost the match.
2. She knows swimming, so she crossed the river with no difficulty.
3. Indian soldiers fought bravely.
4. My brother is taking a lot of interest in and is involved in the college elections.
5. River flows fast over slopes.

Box 2

6. Ms. Sen has been coming to the drama class everyday.
7. Rakhi has fractured her leg so she is walking at a snail's pace.
8. Shankar stitches the clothes so well that he has many customers.



- c. Mohan is an \_\_\_\_\_ man  
He earns his livelihood \_\_\_\_\_ (honest)
- d. The dog is a \_\_\_\_\_ animal  
It follows its master \_\_\_\_\_ (faithful)

C. Some words are missing in the following sentences. Find the missing words and rewrite the sentences.

- i. Ramesh was walking, he fell down and broke his arm.
- ii. Mr Lal left for his office, he remembered his bag.
- iii. Sarat is intelligent lazy.
- iv. We visited the Rann of Kutch in winter, we saw thousands of flamingoes there.
- v. He was engrossed in reading a story book, he did not listen to what I said.
- vi. We went to see the Taj Mahal, the moon was shining brightly.

Ex 10.2.3.1.1.1

1. Describe Bruno's experiences in his own words. Begin like this:

I was shifted to Mysore zoo. I was heart broken.....

2. Read the following points and complete the story on your own (200-250 words). Try to create mystery and suspense. Make it exciting with lots of action. You can include dialogues wherever necessary. Give a suitable title to the story.

- a. We were expecting a special guest on Sunday night.
- b. My mother sent me to the nearest market to buy some provisions.
- c. I was in the grocery shop when I saw a strange looking man.
- d. He had a pair of thick moustaches and a stern expression.
- e. He gave me a piercing look and followed me to the next shop.
- f. I was terribly scared and started running leaving all the purchases behind. He also ran after me and... (What happened then?)

## Project 11

### Creative Activity : Developing a short story

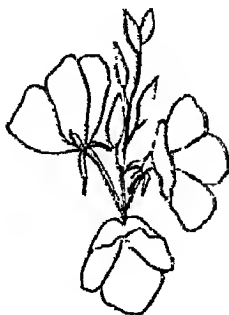
**Step 1 :** The class is divided into four groups. Each group provides a beginning and an ending to the story along with a suitable title. The middle portion of the story is given below. Make the story interesting and exciting with mystery, suspense and lot of actions.

.....It was night. Someone was following me. I was terribly scared and started running...

**Step 2 :** The Group leaders read out the short stories to the class.

**Step 3 :** Illustrate the stories.

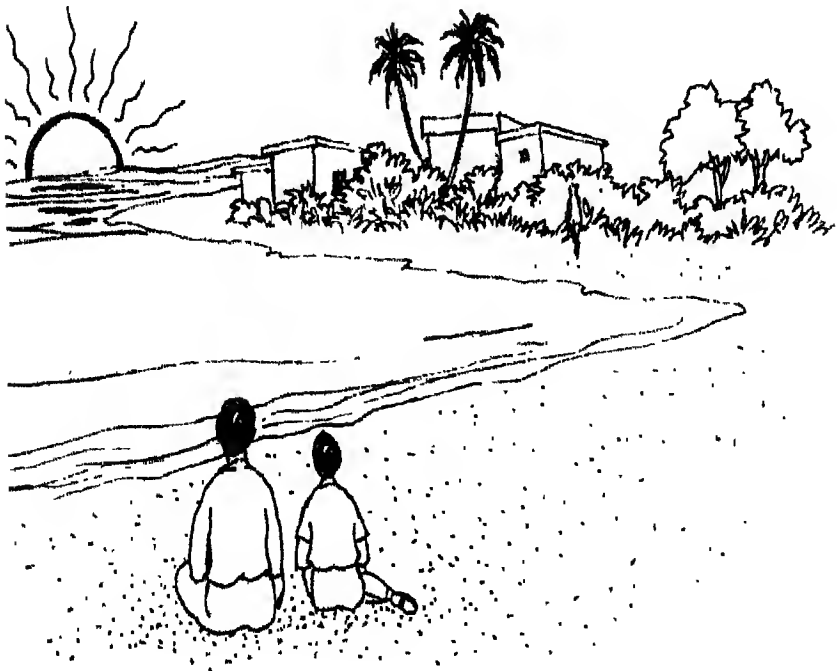
**Step 4 :** The short stories are put up on the class board.



*[Abraham Lincoln's son is at school. Lincoln writes a letter to his son's teacher requesting him to mould the boy in such a way that he grows up to be a good human being. What are the qualities which make a good human being?]*

### **The Letter**

HE WILL have to learn, I know, that all men are not just, all men are not true. But teach him also that for every scoundrel there is a hero; that for every selfish politician, there is a dedicated leader. Teach him that for every enemy there is a





friend. It will take time, I know; but teach him, if you can, that a dollar earned is of far more value than five found. Teach him to learn to lose and also to enjoy winning.

Steer him away from envy; if you can, teach him the secret of quiet laughter.

Let him learn early that the bullies are the easiest to lick. Teach him, if you can, the wonder of books. But also give him quiet time to ponder the eternal mystery of birds in the sky, bees in the sun, and flowers on a green hillside.

In school, teach him it is far more honourable to fail than to cheat.

Teach him to have faith in his own ideas, even if everyone tells him they are wrong. Teach him to be gentle with the gentle, and tough with the tough.

Try to give my son the strength not to follow the crowd when everyone is getting on the bandwagon. Teach him to listen to all men; but teach him also to filter all that he hears on a screen of truth, and take only the good that comes through.

Teach him, if you can, how to laugh when he is sad. Teach him there is no shame in tears. Teach him to scoff at cynics and to beware of too much sweetness. Teach him to sell his brawn and brain to the highest bidders, but never to put a price tag on his heart and soul.

Teach him to close his ears to a howling mob and to stand and fight if he thinks he is right.

Treat him gently, but do not cuddle him, because only the test of fire makes fine steel.

Let him have the courage to be impatient; let him have the patience to be brave. Teach him always to have sublime faith in himself, because then he will always have sublime faith in mankind.

This is a big order, but see what you can do. He is such a fine little fellow, my son!

Bullies	- persons who use strength or power to frighten or hurt the weaker
lick	overcome
scoff	- ridicule
evnies	- people with no faith in human goodness
brawn and brain	- muscular strength and intelligence
bidder	- one who offers a price
cuddle	- hug, embrace
steer	- guide
sublime	- grand or noble kind
big order	very difficult or unreasonable demand

**A. Answer the following questions in one or two words each:**

1. Who is the writer of this letter? Who does he write to?
2. Why does he write this letter?
3. How should the boy be taught to react to 'the shouting crowds'?
4. What is worse than failure?
5. What should the boy never learn to sell?

**B. Answer the following questions very briefly:**

1. Does Lincoln think that he expects the school to do too many things for his son? Select the relevant sentence from the text in support of your answer.
2. Which word or expression in the text shows that Abraham Lincoln greatly loved his son?
3. Does 'a dollar earned' mean that it has been earned by honest means? Does this one dollar have more value than five dollars found? Why?
4. Lincoln advises the teacher to instill in his son certain traits of character. Does he wish his son to realise :
  - (i) the wonder of books?
  - (ii) the mysteries of birds?
  - (iii) the value for money?

- (iv) the beauty of flowers?
- (v) the joy of being a hero?
- (vi) the pleasure of being a leader?
- 5. Who are the easiest to overcome?
  - (i) bullies?
  - (ii) friends?
  - (iii) enemies?
- 6. Teach him 'to stand and fight if he thinks he is right'. Does it mean that the boy has to cultivate :
  - (a) courage (b) bravery (c) loyalty (d) patriotism
- 7. What will 'faith in himself' lead to?
- 8. What has 'the test of fire' been compared to?
- C. Answer the following in 100-125 words each:
  - 1. Select five traits of character which go to make a good human being. Give appropriate reasons for each of the qualities you mention.
  - 2. Pick out two traits which you think are difficult to practise in life. Give reasons.
  - 3. Put the following qualities in the relevant columns as shown below :
    - (i) envy (ii) friendliness (iii) quiet laughter (iv) bullying
    - (v) love for nature (vi) cynicism (vii) howling (viii) cheating
    - (ix) to laugh when sad (x) wonder of books.

POSITIVE TRAITS	NEGATIVE TRAITS
1. hard working	1. selfish

D. Group Discussion

The following are controversial topics. Speak either **for** or **against** them.

- 1. The howling mob is never right.
- 2. There is no shame in tears.

A. *Select words from the text which convey meaning similar to the following:*

(a) rogue (b) demagogue (c) committed (d) precious (e) key

B. *Match words of similar meaning:*

- |               |  |
|---------------|--|
| (a) howling   | (a) think  |
| (b) filter    | (b) a surprise mingled with admiration or curiosity          |
| (c) ponder    | (c) long and loud crying                                     |
| (d) bandwagon | (d) separate   |
| (e) wonder    | (e) a party, a cause or a group that seems likely to succeed |

C. *Match words of opposite meaning:*

- |                 |                 |
|-----------------|-----------------|
| (a) eternal     | (a) scoundrel   |
| (b) hardworking | (b) tough       |
| (c) hero        | (c) short-lived |
| (d) honourable  | (d) lazy        |
| (e) gentle      | (e) disgraceful |

D. *Add '-ing' to the following words:*

get win bid cuddle give price tag take lose dye

*Use five words from the above list to fill in the blanks in the sentences below.*

- i. The printing and \_\_\_\_\_ industry is based in towns like Jaipur and Farrukhabad.
- ii. Meera is always \_\_\_\_\_ along behind her elder brothers.
- iii. \_\_\_\_\_ rid of bad habits is a difficult task. It is more sensible not to get into them.

- iv. \_\_\_\_\_ us all a big smile, Aamir walked into the operation theatre.
- v. \_\_\_\_\_ the match by just two runs was heart breaking.

### III. CONDITIONAL SENTENCES

#### If clause/conditional clause

Study these sentences:

Teach him *if you can*.

*If you come to my house*, I will introduce you to my brothers.

*If you had come to my house*, I would have introduced you to my brother.

The italicised clauses above express conditions. A clause of this type is called a conditional clause.

The italicised clauses of the first two sentences given above are clauses of *open condition*. When the 'if clause' refers to future time, the present simple form of the verb is used in the conditional clause.

If you *speak* clearly, I'll be able to understand.

If you *study* hard, you'll be successful in life.

In the third sentence above the 'if clause' is of a *condition not fulfilled*. The clause means—You did not come to my house, so I could not introduce you to my brother.

If I *were* the school principal, I *would* make music and art compulsory for all classes.

If I *had missed* my class, I *would have* copied down all the work.

If the verb in the main clause is 'would' or 'should', the verb in the conditional clause will be in the simple past tense. If the verb in the main clause is 'would have' or 'should have', the verb in the conditional clause will be in the past perfect tense.

- A. Rewrite the following sentences using appropriate forms of the verbs given in the brackets:

1. If weather \_\_\_\_\_ (permit), I will go to your house.

- ii. If I were the gardener, I \_\_\_\_\_(plant) many seasonal flower plants.
- iii. If you go to the market, you \_\_\_\_\_(see) many new shops with colourful toys.
- iv. If I \_\_\_\_\_(have) a brush, I would have finished the painting in two days.
- v. If a guest comes to my house tonight, I \_\_\_\_\_(cook) dinner myself.

**B. Write sentences with meanings similar to the ones given below beginning with 'if'. (One is done for you)**

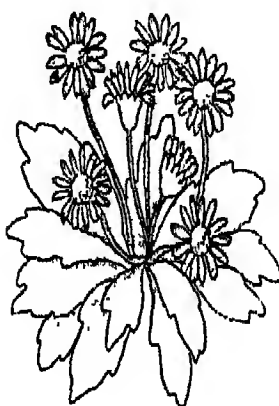
- i. I don't know enough about Amritsar, so I can't guide you.  
*If I know enough about Amritsar, I can guide you.*
- ii. He did not prepare for the show, so he could not perform well.
- iii. Ramesh worked hard, so he could pass the examination easily.
- iv. The technology is not available, so the farmers cannot produce more crops.
- v. Take your seats children, so that we may begin the show.

**C. Tick the right words and rewrite the sentences.**

- i. If I *go/will go* out, I'll lock the door properly.
  - ii. If you *don't/will not* hurry, you'll miss the train.
  - iii. What shall we do, if we *don't/will not* get our dance costumes for the play today?
  - iv. If I were the school headboy, I *would have/had* requested our school headmaster to buy a guitar for the school.
  - v. If you *had/would have* invited me to your house, I would have played on my flute.
- 
- i. You have been writing a daily diary for more than a year now. Today, after going through Abraham Lincoln's

letter to his son's teacher, you decide to make a diary entry on what makes a good human being. Give justification for the traits selected. (about 200 words).

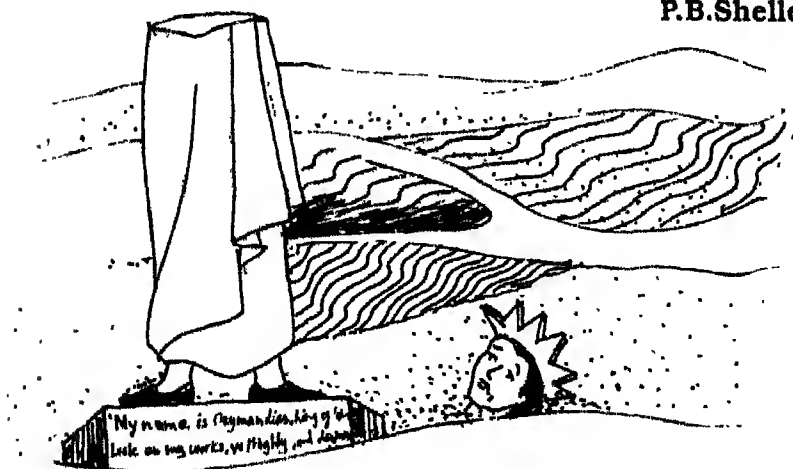
- ii. Write a letter to your younger brother/sister who stays in a hostel. Tell him or her what traits of character you expect him or her to acquire in order to be a useful citizen of the society. (about 200 words).



*[Ozymandias was a mighty king. His trunkless statue stands lonely in the desert. It has been partly destroyed. Under the statue are inscribed the words "Look on my work and despair." Why should we despair?]*

I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert... Near them, on the sand,  
Half sunk, a shatter'd visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well, those passions read  
Which yet survive, stamp'd on these lifeless things,  
The hand that mock'd them and the heart that fed:  
And on the pedestal these words appear:  
'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

**P.B.Shelley**





(~~Exercise 4~~)

antique	- of ancient times
trunkless	- without the body above the legs
visage	- face
frown	- lines, wrinkles formed by brows indicating disapproval or displeasure
sneer	- contemptuous or scornful smile
colossal wreck	- huge and gigantic remains, something that has been destroyed
king of kings	- God, the title assumed by many eastern kings

#### ACTIVITIES

- Who told the poet about Ozymandias?
- Has the statue been completely destroyed? What remains of it?
- Which words show that Ozymandias' sculptor is good?
- Where does the face lie? Is it shattered?
- Find out two more expressions apart from 'sneer of cold command' which describe the expression on Ozymandias' face?
- What is written on the pedestal?
- What is the meaning of 'nothing beside remains'?
- What is the significance of 'mighty' and 'despair'?
- Do you think the 'mighty' of today will despair looking at what remains of Ozymandias?
- Is the statue —
    - in a town?
    - in front of a palace?
    - in the desert?
  - How is the place described?
- "My name is Ozymandias, king of kings." Does it show that Ozymandias was —
  - proud?

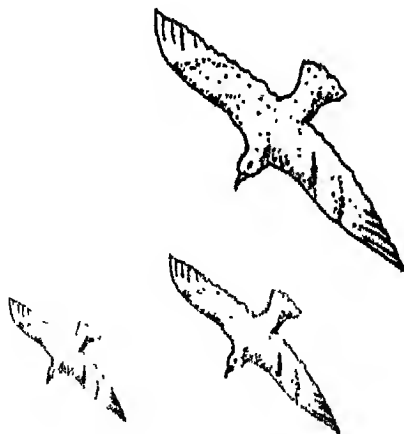
(b) stupid?

(c) foolish?

12. 'Look on my works'— Where are the works of Ozymandias?

1. Pick out the words from the poem which rhyme with 'land', 'read', 'appear' and 'things'.
2. Read the poem carefully and decide whether to agree or disagree with the famous line, 'The paths of glory lead but to the grave.'

Alliteration is the occurrence of the same sound—at the beginning of adjacent or closely connected words. For example 'cold' and 'command' have the same sound, /k/. Find other examples of alliteration in the poem.



### Reporting Incidents II

#### MODEL A

- You : Hello! What're you doing?
- Your Partner : I'm reading a magazine.
- You : Any thing interesting?
- Your Friend : Yes. There's a report on Yanni's concert in Agra.
- You : How was it?
- Your Friend : Thousands attended the concert. It was a grand success.
- You : Where was it held in Agra?
- Your Friend : Right in front of the Taj.
- You : How romantic!
- Your Friend : Of course. And he performed at night and finally he played the Jana Gana Mana.
- You : Did any celebrities attend the show?
- Your Friend : Um... Amitabh Bachchan, Dr.Karan Singh and Sunil Gavaskar and others.
- You : I'm sure it was a memorable event.
- Your Friend : Of course, it was. The people of Agra were lucky.

*Read for 10 minutes*

*Along the lines of the above model discuss this news item with your friend.*

Carl Hooper played a Captain's knock of 112 not out as the West Indies gained a consolation 110 run victory over Pakistan in the third and final one-dayer at Sharjah on Sunday.

Hooper's Seventh one-day century helped the West Indies pile up 260 for five, before Pakistan were shot out for 150 in 40.2 overs in the last match. It was West Indies' first success after four defeats in the last three weeks.

*[If the aim of science is the conquest of man's environment,  
what should be its ultimate goal?]*

WHEN MAN first began to think, he asked himself the deepest of all questions—a question which you have undoubtedly asked yourself many times : What is the Meaning of Life? What is it all about? Where are we all going? What drives men ever forward to work and worry?

And now there's this other big question—a newer question which is beginning to force itself into our notice. One that is not ages old....that has not been with us since man first began to think. It is: Where is Science Taking Us?

First, where is science taking us with regard to ethical and spiritual values? We know what it is doing with regard to material things, for material things are its daily business; but what is it doing with regard to non-material things? If the answer were 'nothing at all,' that would be bad enough; but the actual answer is 'less than nothing.' Here science is actually doing less than nothing; for its material teachings have been so over-emphasized that many people are floundering and wondering whether after all man is but a machine animated by forces over which he has no control.

Let's concentrate on material things, the things that form the very stronghold of science. Look at the machine, for instance.

This is the age of the machine. Machines are everywhere — in the fields, in the factory, in the home, in the street, in the city. In the country, everywhere. To fly, it is not necessary to have wings; there are machines. To swim under the sea, it is not necessary to have gills, there are machines. To kill our fellow men in overwhelming numbers, there are machines. Petrol

machines alone provide ten times more power than all human beings in the world. In the busiest countries, each individual has six hundred human slaves in his machines.

What are the consequences of this abnormal power? Before the war, it looked as though it might be possible, for the first time in history, to provide food and clothing and shelter for the teeming population of the world — every man, woman and child. This would have been one of the greatest triumphs of science. And yet, if you remember, we saw the world crammed full of food and people hungry. Today (1940s), the period of Second World War, the larders are bare and millions starving. That's the war, you would say. When the machines of peace once more begin to hum, are we going to see again more and more food and people still hungry? For that's the way of science and the machine age—it produces the goods, it makes the goods, but avoids the consequences.

And is not the machine age that gives us year by year more hours of leisure but fails to teach us how to use them? Gives us mechanical habits of mind and represses the spirit of adventure—except along machine-made lines? We will need all our creative powers to think our way out of the social problems to which science has led us.

It is science that has given us the unexpected redistribution of the age groups. Almost every year, some modern drug adds a little more to the average span of life, until the upper group is overcrowded. In the United States, for instance, there are already nine million people over the age of sixty. In fifteen years' time, this number will reach the astonishing figure of forty-five million. Who is to keep them? It will need some readjustment.

And so science goes on raising its problems. Compared with our fundamental question—What is Life?—these problems may seem of less importance. But they are not really so. They will not remain so now that science has gained some measure of control over that Frankenstein Monster, atomic energy.

What is happening is that science is creating problems faster than they can be solved. Man is struggling in a sort of

vicious circle, always striving to catch up and never getting nearer. And there are no signs that the glut of discoveries is coming to an end. War is the worst example; science has pushed it so far forward that ethics and morals are floundering hopelessly behind.

It makes one sometimes ask: What is science really after? What are its aims? What is its goal?

Its aims seem to be obvious. They are material, of course. One is the complete understanding, indeed the conquest, of man's environment; the conquest of everything material, big or small, within man's reach.

The other aim is the understanding of all the mysteries that lie within the human body—the material mysteries, the innumerable chemical and physical actions that make the body work.

If these are the apparent aims of science, surely they cannot represent the ultimate goal. The ultimate goal, if there is such a thing, must be the understanding of everything that makes life worthwhile, the enrichment of all that life means. That goes beyond material things; for man needs more than food and shelter and clothing and the understanding of what goes on within his stomach.

What is really needed in the world today, perhaps more than ever before, is not some new world-shattering discovery in nuclear physics, or some breath-taking discovery in chemistry or medicine. The advance for which the world is waiting; beyond any doubt, is a small advance—a slight advance—in charity, in understanding, forbearance, tolerance, justice and mercy. That is what the world is waiting for, and waiting rather anxiously.

But charity, and tolerance, and forbearance, and the understanding of one another are non-material matters. And in non-material things—in the simplest social things—science has been helpless. It cannot even help us to distinguish good from evil.

May be this will not always be so. Who knows? It is quite probable that some day science will effect an improvement in

the human brain itself. Not a structural improvement, for in structure the human brain is the greatest miracle of all; its understanding will come last. But there might well be a functional improvement. That is far from fantastic. Chromosome control might well increase the capacity and reasoning power of the human brain.

I should say there is little doubt that man will one day improve on natural man, raise his intellectual status, and give him greater power of reasoning and understanding. He might have sufficient reason and understanding to abolish war. Whether that will be so, whether he will have a better understanding of his fellow men....that remains to be seen.

It brings us back to the question: Where is Science Taking Us? Despite the present vicissitudes we are going somewhere. There are troublous times ahead. But those who fear for the future are the craven in spirit; for life is becoming more and more interesting, intriguing and exciting. I wish I had another hundred years.

**Dr S.W. Pennycuik**

*From a Broadcast Talk from ADELAIDE, Australia*

Words used

flounder	- struggle or lose control when speaking
larder	- a room or a large cupboard for storing food in a house
ravenous	- very hungry
vicissitudes	- changes of circumstances or fortune in one's life

Questions

- A. *Indicate whether the following statements are correct or incorrect. Write the correct forms of the incorrect statements.*
  - i. The ultimate goal of science is only to produce weapons of mass destruction.
  - ii. Today, we are providing food, clothing and shelter to every man, woman and child.

- iii. Cars and aeroplanes provide a lot of power to man.
- iv. The machine age gives us many more hours of leisure but it does not teach us how to use it.
- v. Science encourages the spirit of adventure.

B. Answer the following questions in about 30-40 words each:

- i. a. What question has man been asking down the ages?  
b. What is the other question man will ask now?
- ii. What are the two aims of science?
- iii. 'The ultimate goal of science must be the understanding of everything that makes life worthwhile.' What are the things that make life 'worthwhile'?
- iv. What is 'abnormal power'?

C. Answer these in about 100-150 words each.

- i. 'Science is doing less than nothing where ethical and spiritual values are concerned'. Explain.
- ii. Why is atomic energy described as a 'monster'?
- iii. How has life in the 21st century become more interesting, intriguing and exciting?

D. Discussion in Pairs or Groups

Take a stand. Speak either **for** or **against** these topics.

1. Science is creating problems faster than they can be solved.
2. Science has caused erosion of values.
3. Is Dr. Pennycook critical of scientific development?

Exercises

A. Select the correct forms of words from those given in brackets and fill in the blanks.

1. When the \_\_\_\_\_ is split, \_\_\_\_\_ energy is released. (atom, atomic)



2. Hard work is the key to\_\_\_\_\_. Diligent people are always\_\_\_\_\_.(successful, success)
3. I met a very\_\_\_\_\_person in Goa. Reading poetry was our common\_\_\_\_\_.(interest, interesting)
4. I felt\_\_\_\_\_when I met my nephew after fifteen years. He told us of his \_\_\_\_\_adventures. (excited, exciting)
5. \_\_\_\_\_is a great curse. To feed the \_\_\_\_\_ of the world should be the major aim of science. (hunger, hungry)

*B. Study the following words:*

statement, contentment, enrichment

Note that all these words have been formed by adding—ment at the end of the words—state, content and enrich. Such an addition to the end of a word is called a *suffix*.

Make words by adding the suffix *-ment* to these words.

develop, appoint, advertise, entertain, assign

*C. Use the correct forms of the words given in brackets and fill in the blanks.*

1. It is important to\_\_\_\_\_ this law because it is only after its\_\_\_\_\_ that the guilty can be punished. (amendment, amend)
2. Mr Govind Das, who is an eminent \_\_\_\_\_ is known for his fair\_\_\_\_\_. (judgment, judge)
3. Dr Rizvi \_\_\_\_\_ patients who suffer from bronchial asthma. I am under his \_\_\_\_\_. (treatment, treat)
4. The change in the policy of\_\_\_\_\_ made it possible to\_\_\_\_\_ persons above thirty years of age. (recruit, recruitment)
5. She possesses so much \_\_\_\_\_ skill that she can\_\_\_\_\_ any situation on her own. (manage, management)

*Read the following sentences:*

1. I wish I *had another hundred years to live.*
  2. I should say *that good sense will prevail one day.*
  3. *Whether that will be so* remains to be seen.
- In the above sentences, the groups of words in italics are noun clauses.
  - A noun clause does the work of a noun; it is a group of words containing a subject and a predicate.
  - A noun clause can function as an object :

*Example : I do not know where the book is kept.*

- A noun clause can also function as a subject :

*Example : When the train is going to arrive is not known.*

- A noun clause can function as the object of a preposition :

*Example : I don't believe in what he says.*

- Noun clauses are very often introduced by 'that' and are therefore often called 'that' – clauses. However, not all noun clauses are 'that' – clauses.

A. *Read the following and pick out the noun clauses.*

- i. He said that he was feeling very tired.
- ii. I did not know when he had left.
- iii. Where he went from here is not known.
- iv. I forgo what he told me to do.
- v. I am not impressed by what he did.

B. *Complete the following statements with the appropriate noun clauses given in the box.*

- i. It is essential\_\_\_\_\_.
- ii. I had faith in \_\_\_\_\_.
- iii. \_\_\_\_\_ is not known to his colleagues.

iv. No one knows\_\_\_\_\_.

v. I do not know\_\_\_\_\_.

- |   |
|---|
| (a) what I did.<br>(b) how the burglar got into the house.<br>(c) that I should know all the details about the case.<br>(d) who she is.<br>(e) where he is living these days. |
|---|

C. Complete the following statements.

i. I am sure that\_\_\_\_\_.

ii. I do not remember\_\_\_\_\_.

iii. \_\_\_\_\_ is well known fact.

iv. I am not impressed by \_\_\_\_\_.

v. \_\_\_\_\_ is quite clear.

One of the main reasons why wrong ideas and useless practices can grow up is ignorance. Among primitive tribes today, as was the case too in pre-historic times, there is hardly any scientific knowledge. Everything is mysterious.

So as science progresses, superstitions ought to grow less. On the whole that is true. But it is surprising how superstitions linger on. If we are tempted to look down upon savage tribes and other nations for holding such ideas, we should remember that even today, among the most civilized nations, a great many superstitions exist and are believed in by a great many people.

It is, however, true that the increase in scientific knowledge does reduce superstitions and also baseless guessing and useless arguments and practices. Civilized people do not argue and get angry about or frightened at a volcanic eruption or an outbreak of plague; they do not try to calm the anger of mysterious powers to stop the eruptions, or blame the plague on the sins of their enemies or on the

plotting of witchcraft. The advance of science necessarily changes our general ideas.

1. What is the main reason for the growth of wrong ideas and useless practices?
2. What is it about superstitions that the author finds very surprising?
3. What will reduce superstitions and baseless thoughts?
4. 'Civilised people do not argue or get angry.' Substantiate this statement with the arguments given in the piece above.
5. A title is given to this piece. Suggest any other suitable title.

